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N. B.—The delay in the publication of this issue was due to disruption in printing schedules and the need for publishing the Papers presented at the recent Music Seminar. The inconvenience to subscribers is regretted—Ed.

## The Navagraha Kritis of Muthuswami Dikshitar

By

“ Sahityaratna ” P.K. RAJAGOPALA AIYAR

The grahas are nine in number. And the concept of the number nine is a common under-current in the vast stream of the culture of the Hindus. We have the navaratnas, the navarasas, the Navadurgas, the navadhanyas, the Navakalis, navavidha bhakti, the navaratra, the navadvaras, the navakona, the navavarana, the navavarsas, the navavyakaranas, the navapatakas, the Navachandis, the navamsas, the navaparyayas (naksatramandala) the navavyuhas, the navasaktis, the navaha, the navanathas, the navanidhis etc., etc.

The so-called Navagraha kritis were not originally conceived to include all the nine grahas. Dikshita did not plan to compose a kriti about each of them. These compositions have a history behind them.

## Appeasing the Planets

Once, when Dikshita was staying at Tiruvarur continuously for a considerable length of time, one of his students, Suddhamaddalam Tambiyappan, had a sudden attack of severe colic (शूलम्) and suffered from untold stomach ache. And his people consulted expert astrologers and requested them to examine the planetary position as per his horoscope and suggest a suitable ritual of *parihara*, if any. They all pronounced in one voice that the two grahas, Guru and Sani, were most ill-disposed towards him; and still worse that they could not perform any vaidika santikarma on his behalf. With a broken heart, he

took refuge under his own “Guru” Sri Muthuswami Dikshita, and appealed to him to save him.

Dikshita at once composed a kriti each in praise of Guru and Sani and after teaching him both of them, asked him to recite them constantly for a week with deep meditation of the Graha devatas. This done, Tambiyappan had instant relief. Requested by Tambiyappan and others, Dikshita composed kritis on the other grahas also and taught them to his disciples. And he explained that, since music is the common property of all mankind, anyone can utilize the sahitya of any text in the vedic scriptures as the sahitya of a musical composition, which is Gandharva Veda.

Accordingly, Tambiyappan, the staunch devotee that he was, kept on reciting the kritis with implicit faith. And it is well known in Tiruvarur that he used to treat and cure diseases of his neighbours by simply dispensing *vibhuti* sanctified by pious recital of these hallowed kritis. Thus, these superb compositions have come down to us, thanks to Tambiyappan, as a conspicuous bunch, shining ever since among the masterpieces of Dikshita, by dint of their musical as well as religious values.

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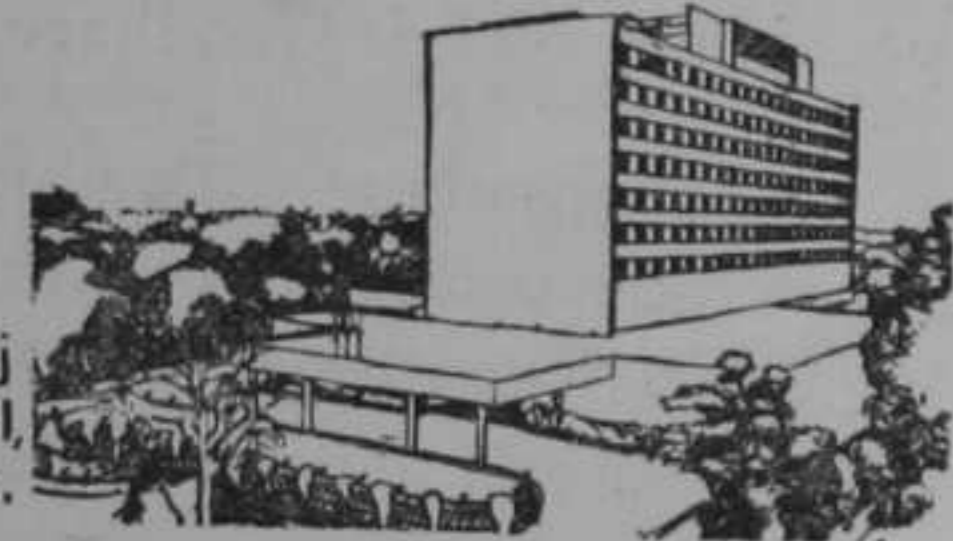
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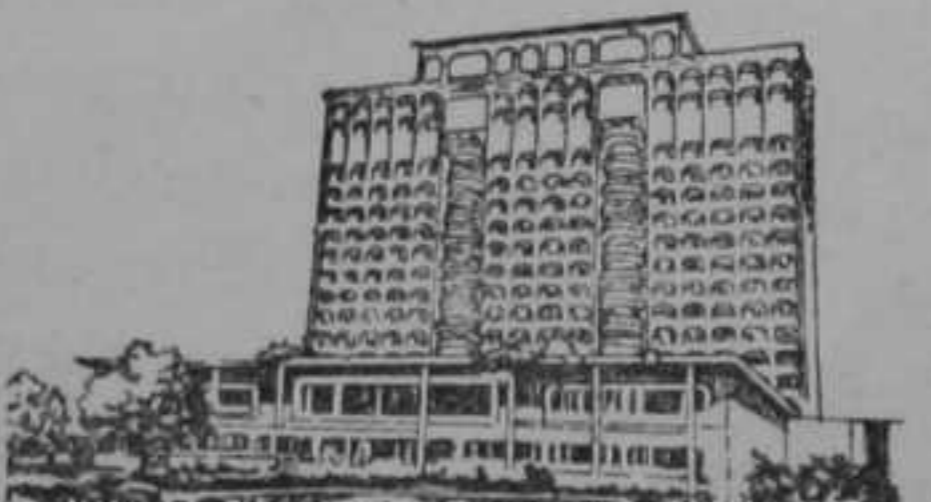
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7. Brhaspate tarapate—Athana—Triputa
8. Sri Sukrabhagavantam—Pharaju—Ata
9. Divakaratanujam—Yadukulakambhoji—Eka

A conspicuous feature of this group is the use of the Suladi Sapta talas in these kritis in their order: As the grahas mirror the *kalapariṣeka* of the *karmaphala* of jivas, Diksita chose to incorporate in them the distinguishing characteristics of the main talas, their number, order and size, which determine and shape their individuality. Thus he used the main talas in their order for the kritis on the main grahas. These compositions are often referred to as the *vara kritis*, because they are in praise of the seven main grahas ruling over the seven days of the week respectively—Subbarama Diksita terms them as such.

### Mandala Grahas

Of the navagrahas, the first two, viz. Surya and Chandra, are called *mandala grahas*, not only because they have a peripheric ring of halo around their physical bodies, but also because they are

regnant graha devatas ruling over the graha *mandala*, Surya indicating the gradient of evolution of the soul, and Chandra pointing to the tenor of attempt of the mind in achievements on the road to evolution, whereas the Lagna in nativity denotes the capacity of the body in the making of effort for fulfilment of evolution. The next five, viz. Angaraka, Budha, Brhaspati, Sukra and Sani, are called *tara grahas*, because they are of the nature of *naksatra taras*, though far nearer to us than the *naksatras*, and therefore without their twinkling appearance.

### Chaya Grahas

And the last two grahas, viz. Rahu and Ketu, are called *Chaya grahas*, because they are not really physical planets at all, but only the moving nodal points of the junction—overlapping fringes—between the regions of light and shade, engendered by the conjoint impact or the simultaneous inter-ply of the *jjotiskirana* of the rays of all the luminaries of the zodiac, rotating around the axis of the *jjotimandala* of the *Khagola* (the celestial sphere). They do not have any independent status or ownership of rasi, but only reflect the effects of the planets they are associated with or aspected by or in whose *rasis* they are posited. Really speaking, both of them denote only one principle, viz. the principle of an auxiliary influence playing a predominant part in one's life, Rahu indicating material and Ketu indicating spiritual life, i.e. the *pravrthi* and the *nivrthi margas* respectively.

### First Blossom

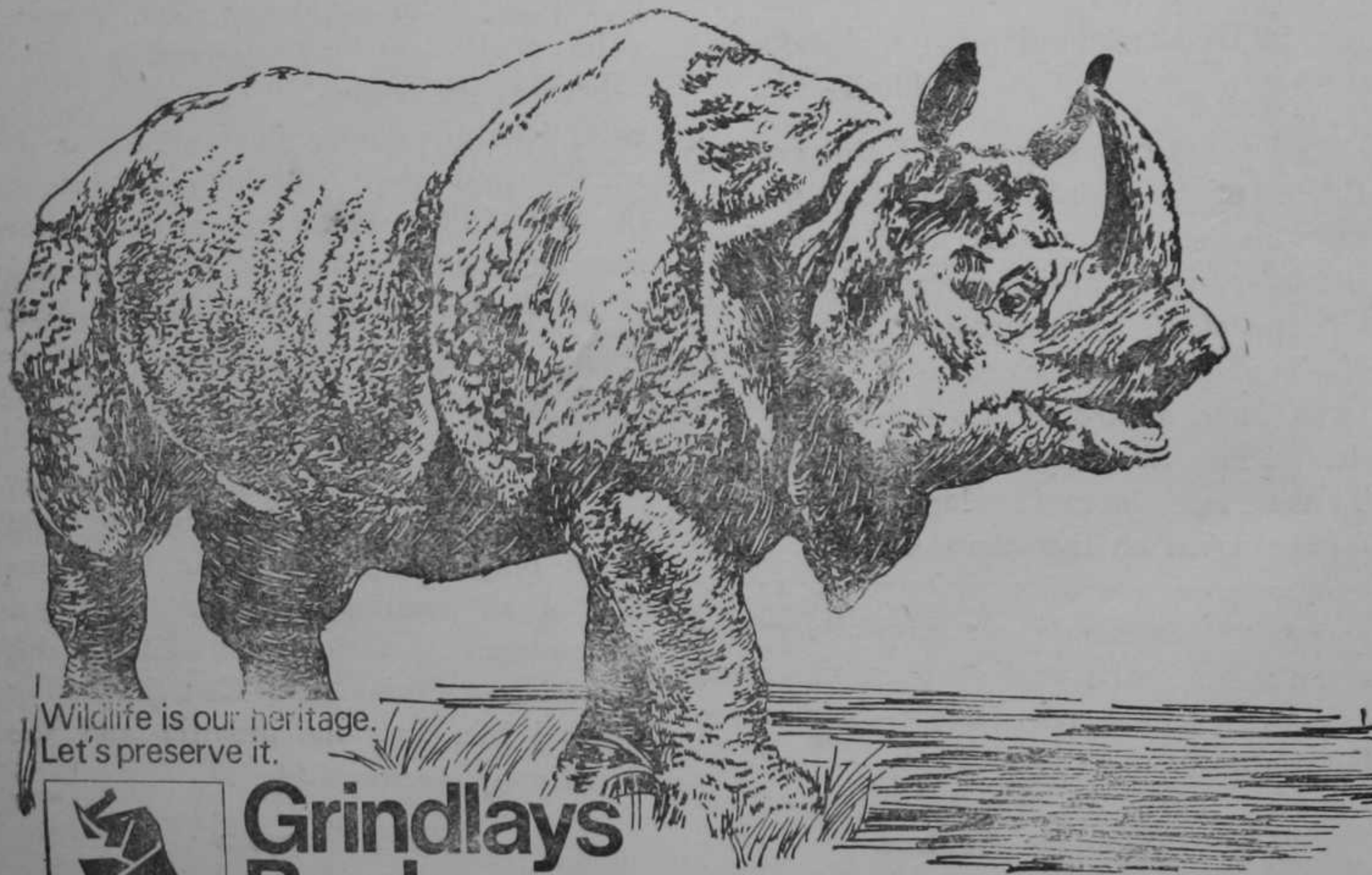
Now let us study this bunch of kritis in the order in which they appeared: The first bud to blossom in this fragrant bouquet is the Guru kriti, "Brhaspate Tarapate"—Athana—Triputa. In any *puja paddhati*,

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the worship of the Guru predominates and precedes all other items in the course. The Guru embodies the corporeal manifestation of all the devatas. In the term गुरु the letter गु stands for the darkness of ignorance; and the letter रु signifies the dispelling of that darkness:

गुरुशब्दस्त्वंधकारस्यादुकारस्तन्निरोधकः ।  
अन्धकारनिरोधत्वादुकारसुरित्याभधीयते ॥

There is another connotation for the term गुरु

The letter गु symbolizes the gracing of tattva—jnana. The matrkā र indicates putting *tattvajnana* to practice. The vowel उ represents the realization of the unity of the individual soul and Brahman through the experience of *atmajnana*. The preceptor is called गुरु as he grants all the above:

गुकारो ज्ञानसम्पत्तिः रेफस्तस्य प्रकाशकः ।  
उकारश्शिवतादात्म्य गुरुरित्यभिधीयते ॥

Just in the same manner as the Paramatman is infinitesimally atomic and an immeasurably colossal mammoth (अणोरणीयान्महतो महीयान) the Guru is a cyclopedean tower of untold might and energy. Paramesvara activates the universe by performing the *pancha kirtyas* plying His maya, whereas the Guru, embodying suddha chaitanya, is mayatita, and is therefore prapanchatita. But, one should note, the Paramatman, who is the originator of this *prapancha*, manifests Himself as the Guru, and in the wake of this manifestation, sheds His maya. Thus the Gurutattva is *in toto* identical with the Parabrahman.

Now, Sage Angiras, the father of Brhaspati, is a son of Brahmadeva. The term Brhaspati means the custodian of Veda mantras. That is why Chandra, the ruler of the Mantra Sastra, is a close friend of Brhaspati. And as the Vedas rule, among other things, over everything that purifies, ennobles and elevates all men, asuras and devas, Guru's jurisdiction of sway is rather all-embracing. The vaidika mantra of Brhaspati appeals to Him to bestow on the devotee abundant wealth and unstinted prosperity:

बृहस्पते अति यदयो अर्हाद् द्युमद्विभाति क्रतु मज्जनैषु।  
यद्दीदयच्छवंस ऋतप्रजात तदस्मासु द्रविणं धेहि चित्रम्॥

—Rgvedasamhita-II-23-15

Hence he is worshipped as a *dhana karaka*.

The very first attribute mentioned after the first address in the opening phrase of the pallavi, is तारापत्ने. Tara, the wife of Brhaspati, is venerated as one among the *adarsa pativratas* of the world:

अहल्या द्रोपदी सीता तारा मन्दोदरी तथा ।  
पञ्चकन्यास्मरेन्नित्यं महापातकनाशनम् ॥

The Tara mentioned in this sloka may also be taken to mean the wife of Vali, the monkey chieftain: both are sterling *pativratas*.

Persons born in Guru's rasi, navamsa, lagna, day and/or month, and in whose horoscopes Guru is strong and well disposed, are always not only physically strong, but also highly elevated and une-

\* अहल्या द्रोपदी कुन्ती is a variant reading.

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qualified in status (महाबलः) Hanuman, whose avatara was in Dhanurmasa, Dhanur-rasi, Dhanurnavamsa and Dhanurlagna (Dhanur is mulatrikona of Guru), is well-known for His dynamic vigour and unimaginable energy, carrying supreme weight of consequence in the whole of the posterior span of Ramavatara.

## Guru Characteristics

As गीष्पति, presiding over the vital faculty of *vak*, he grants the paramount power of sublime utterance. Diksita refers to Guru's ownership of Dhanus and Mina rasis with the remark that they are beautiful (मञ्जुधनुर्मीनाधिपते). Yes, persons who are born in those rasis etc., are certainly personable; further, they serve well and are known for rare achievements: "Handsome is that handsome does", says Goldsmith. Further, as he rules, on this account, over the bhagya and vyaya bhavas of the primordial nativity of the Kalapurusa, he dominates the tapas, gurutva, prabhutva, pitr-bhava, guru-sisya bhava, utilization of resources for religious purposes, Atmajnana and moksa of jivas. And Surya, the Atmakaraka, and Angaraka, the mantra-virya-karaka, are also his close friends.

He is venerated by all the devas headed by Lord Sri Vishnu and Indra for his exceptional intellect, intelligence and wisdom (महेन्द्राद्युपासिताकृते माध धवादि विनुतधीमते) Natives of favourably dominant Guru are always free from all consuming weaknesses, ailments and other defects such as loss of eye-sight hearing etc. manifesting in old age (जरादिवर्जित . . . निरामयाय ।

Ruling over the santarasa, Guru grants the rare boon of sublime equipoise of the

mind (अक्रोद) The phrase पुरारिगुरुगुहसम्मोदित contains an allusion to an episode in the history of *Tarakasuravadha*:

Witnessing Skanda's boyish pranks, the intellect of the devas got blurred by the maya of the Lord, and forgetting that the divine boy was the son of Siva, and under the illusion that He was an *asura*, they began to fight with Him. At this calamity, Brhaspati begged of Skanda to pardon them. Appeased by that, skanda pardoned them, blessed them with darsana of His *visvarupa*, and granted them the *divya Chaksus* (divine power of vision) to be able to see it. Regaining their balance by the mercy of the Lord, they addressed a hymn which earned the Lord's Grace.

## Varieties of Vocal Sounds

The phrase परादि चत्वरिवाक्स्वरूपप्रकाशक expounds that he irradiates the form and pattern of the four varieties (or stages) of vocal utterance, viz. परा, पश्यन्ती मध्यमा and वैखरी. The great tantric work "Sara-datilaka" explains:

"Kundalini", who pervades the universe in the form of SOUND (in general), produces Energy; from Energy emanates Empty Sound (Dhvani); from Empty sound emanates Sweet Sound (Nada); whence the practice of controlling Sweet Sound (Nirodhika); whence a well-balanced profusion of Sweet Sound (Ardhendu); whence a blissful, Proportionate combination of quantity (volume) and quality (sweetness) of Sound (bindu); This, voiced, becomes the root of vocated sublime utterance (Para Vak).

\* अद्भुतस्य बुधो वाचस्पति शशा न्तस्य नायकः नयकः ॥

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This development implies the gradual process whereby Energy passes through subtle to gross and more gross forms of potency before attaining the shape of Sweet Sound (Nada). This same idea is highlighted in the "Sangita Saramrta" of King Tulajendra in the first chapter on Srutis, under the heading "Nada", showing that Nada, being Parabrahman, is the Para form of Vak; and that, since there is no difference between Energy and the possessor of Energy, Nada is Paramatman Himself.

### Attributes of Guru

Guru rules over the fifth day in the saptaha; he rules over the fifth star in each of the three paryayas (starting from Krttika) and therefore he rules over the fifth ududasa. He rules over the fifth bhava) and thereby its next trikona (tri-trikona) (i.e. the ninth) viz., the guru—pitr-bhava; and in the same stride he also grants *buddhi, jnana*, happiness and exalted status in life; that is, he grants not only profound scriptural erudition, but also deep and sweeping worldly wisdom (वेदथर्मीलोकधर्मो) he rules over the fifth mahabhuta, viz., akasa, and therefore of sound; that is why people with a strong and well-disposed Guru in their horoscope always make excellent musicians.

### Grace of Guru

Himself the controller of all the devas, he has no controller above him (निरङ्गशाय). His vision and attitude are not crooked; in other words, he always has a straight approach to all issues of life (निरञ्जाय). That is why, even when he is in *vakra gati*, he showers, unlike the other grahas, only auspicious benefits (शुभलक्षण). Representing Medha

Dakshinamurti, he graces the devotee with deepest *brahmajnana*.

It is widely and well-recognised that the raga Athana sparks off the *raudra rasa*: true. But responsible punishment is an important function in the role of a good guru. That is why, though he is mercy incarnate (दीनबन्धो . . . . . दयासिन्धो), he wields the *vajrayudha* (वज्रधर) in the use of which, of course, he is never swayed by emotions.

### Atana Raga

Some scholars give an ingenious interpretation to the name of this raga. They say that it has been called "A-thana" just to indicate its powers of releasing the singer or player as well as the listener from the "thana" (jail) or bondage of samsara. Whether this interpretation is etymologically and sensewise sound or not, there is a noteworthy point about this raga: Purandara Dasa composed his first kriti ("Mosa hodenallo") in this raga. The first kriti that Tyagaraja composed after completing his *japa avrtti* of Rama nama ninety-six crores of times, was in this raga ("Ela nidaya radu"). And the first kriti that Diksita composed in the bunch of the Navagraha kritis, was in this raga.

### Structure of Kriti

As in the majority of his kritis, every pada in this kriti consists of two avartas. The pallavi and the anupallavi consist of one pada each, while the charana contains four padas followed by two avartas of madhyamakala sahitya. Again, like all his other compositions, the dhatu of no part of the kriti repeats in any other part. The graha (*edupu*) is, as usual, "sama" throughout.

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It is a remarkably pleasant feature that the commencing notes of the pallavi, anupallavi and charana of this majestic kriti bear the sweet, mutual sadja-panchama bhava ; that is, while the pallavi starts on tara risabha, the anupallavi is on panchama and the charana is on madhya sadja. This is a rare, beautiful line-up (r-p-s) which is absent not only in the well-known compositions of other composers, but in the other compositions of Diksita also. And this is one of the very few kritis starting on tara risabha.

### Visesha Prayogas

While the arohana-avarohana of the raga Athana is s, r, m, p, n s - s n D p m pG rs, the raga employs the *visesa prayogas* p d n s, n n p, d n p, p n p, s d p and g m p : Even as the individual svarupa of Athana, as in the case of a few other ragas, is boosted by the frequent and copious use of its *visesa prayogas*, the usage of these prayogas is strikingly profuse in this kriti, in all its *angas*, in almost all the avartas throughout. And since the superb, mellifluous *raktisvarupa* of this characteristically *naya raga* is immensely tilted up by an abundant use of the *anya svaras*, sadharana gandhara and kaisiki nisada, the tune of this kriti is rendered exceptionally fascinating by the welling profusion of these svaras all along.

It is noteworthy that the tune touches the tara madhyama at only one place, i.e. the last avarta, and it reaches down only upto mandra nisada, and that too only at two places. i.e. the middle of the charana and the start of the madhyamakala sahitya. And the tessitura, the telling range of sanchara of the tune, is predominantly the uttaranga of the madhya sthayi and purvanga of the tara sthayi, though the charana above touches the purvanga of the madhya sthayi in a few stray phrases.

### Unique Phrasing

The buoyant sweep "SD; DNP", which forms the opening phrase of the charana, presents rare beauty : \*This phrasing is not to be found in the compositions of other vageyakaras in this raga, nor even in those of Diksita except in only one kriti, viz. "Vamankasthitaya", again in the opening of its charana.

The Kriti is, on the whole, a replica of Athana. And the tala also—the three angas, the three aksaras in the first anga, the total of seven aksaras—is best suited: the name of the tala is Sankha ; and Sankha denotes the Nada tattva, which is the core of Vak.

\* श्रीकरसमपति सरशङ्ख विदलमानाः ॥

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"God does not play dice" exclaimed Albert Einstein when one of his famous conclusions was challenged—the great man wished to emphasise an aspect of finality in nature. In Semmangudi Srinivasa Iyer's case too, Providence took no chances. Everything conduced to make him a great musician—unique lineage, his maternal uncle, the immortal Tirukkodikaval Krishna Iyer was an all-time great violinist; impressive tutelage by veterans Umayalpuram Swaminatha Iyer, Sakharama Rao, the brilliant Maharajapuram Viswanatha Iyer and his own cousin, Narayanaswami Iyer and perhaps inevitably a flying "Columbia" start in the musical firmament in 1926.

### Teaching Experience

And when the concert career was burgeoning, Providence also intervened in the guise of the Royal family of Travancore to put him at the helm of the Swathi Tirunal Music Academy for providing teaching experience and propagation of music culture by publishing Swathi Tirunal's Kriti and other composers. This was apparently needed to round off the mere performer. After a considerable stint as a teacher grooming well-equipped disciples, and a spell of broadcasting supervision in All India Radio, Semmangudi returned to the concert platform, a mature, mellowed giant of a musician, to delight and charm listeners—and has stayed at the summit, the infirmities of advancing age (73) notwithstanding. All in all, a musical career almost *non pareil* for its plan and fulfilment.

### Exceptional Achievement

He has just bagged the Kalidas Samman national award which, as its

promoters claim, has been instituted "to honour the highest attainment of creativity in a given art medium". The awardees have been selected for "exceptional achievement, a very high level of performance, creative excellence.....significant contribution to the development of music in our time". The other awardee is Pandit Mallikarjun Mansoor and each will receive Rupees One Lakh as the award from the Government of Madhya Pradesh. The selection panel which recommended the names of these two stalwarts for the award included such distinguished men like Pandit Thakur Jayadeva Singh, the well-known authority on music from Varanasi, Dr. Narayana Menon of NCPA, Bombay, P. L. Deshpande, the renowned theatreman and music lover of Poona, Rakul Barpute, the music lover from Indore and others of stature.

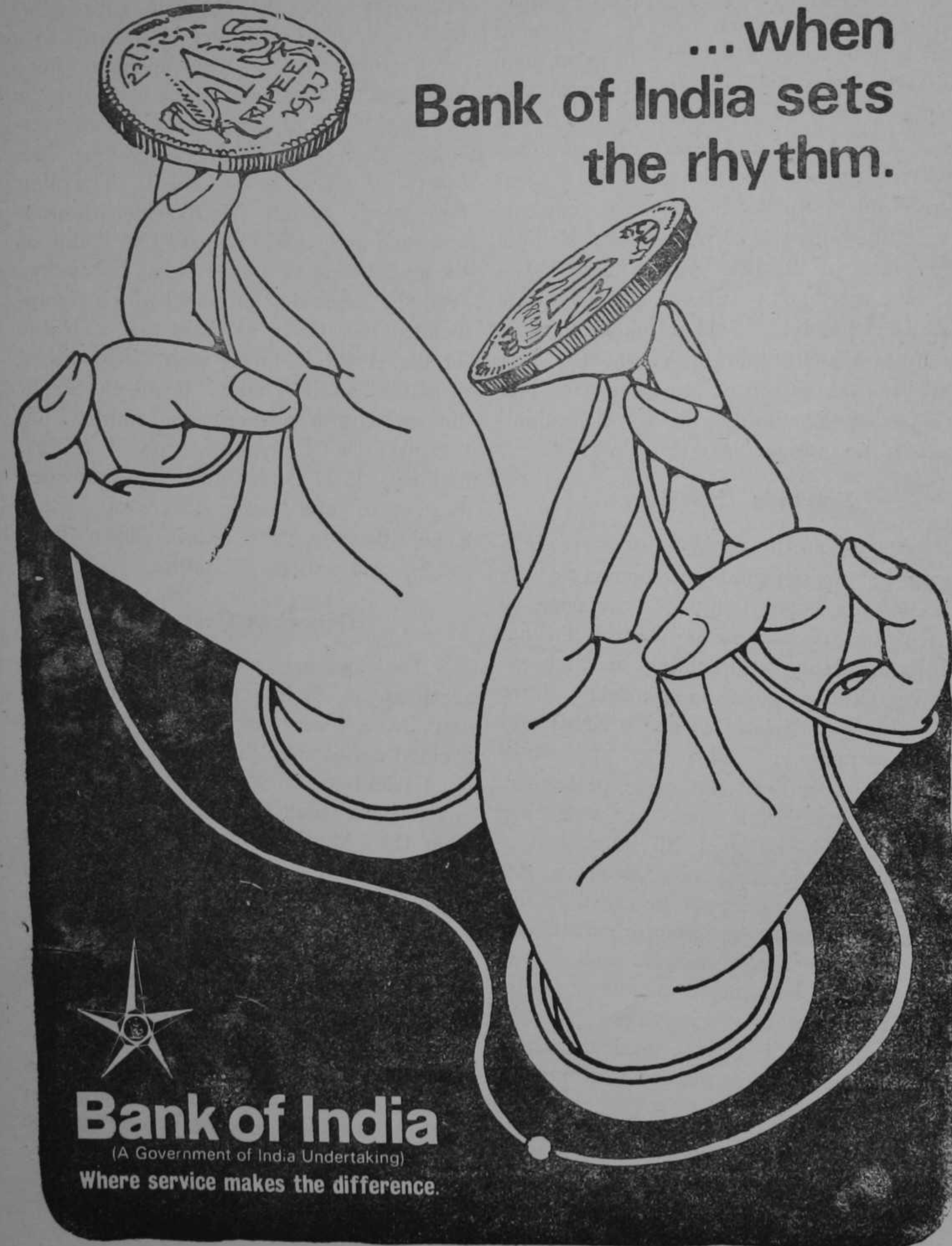
### Generous Gesture

The Government of Madhya Pradesh accepted the choices made by the Panel and in a very magnanimous gesture, decided not to split the award amount of Rs. 1 lakh between the two maestros but to give them each Rs. 1 lakh. The letter from the Madhya Pradesh Government conveying their decision to the awardees is a model of courtesy, appreciation and culture. *Inter alia*, it said: "We have no doubt that the choice for the first Kalidas Samman would meet with the widest possible consensus among the knowledgeable and the rasikas all over the country—your choice brings prestige to the Kalidas Samman—you have finally attained in terms of honour for your unique artistic endeavour what you always richly deserved".



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## Next generation much to learn

Semmangudy now stands as a beacon to many a younger musician. The manner and method currently adopted by some of the rising stars on the concert horizon do not suggest that the finer and durable aspects of music have been appreciated viz., first, reliance on the immense framework of tradition, whose general austerity is relieved by flashes of sober beauty and a constant felicity of craftsmanship (these are well to the fore in Semmangudy's treatment of Kritis and neraval); secondly, the proper assimilation of inherited and acquired influences and adapting them to effective, aesthetic purposes; thirdly, the delicacy and adroitness with which kalpana swaras are fashioned, notable for the limpid melody and grace in the vilambit kalapramana, followed by the brisk, elating swaras in the higher tempo—these are perhaps unique to him and to Ariakudy alone; fourthly, the possession of a repertoiral range that ransacks the best in the Trinity, Swathi Tirunal, Papanasam Sivan and other composers; lastly, but not least, the intuitive grasp of the subtle chemistry of fashioning a great concert in such a way that all the cardinal elements of Carnatic music are presented in a gradually unfolding canvas and the listeners are literally held in thrall.

## The Avant Garde

The musicians now coming up do not seem to be conscious that in their pursuit of new fangled ideas they are assailing

the musical godhead itself. They miss the writing on the wall. Experience will teach them that "outside tradition, there is nothing but plagiarism", because after all our tradition is itself a sturdy mosaic of enduring values—or to vary the metaphor, it is the precious life-blood of master musicians treasured and embalmed for a life beyond life. As Palghat Mani Iyer once asked; "Do these modern musicians hope to create something new and worthwhile in music, which did not strike the great maestros like Mahavaidyanatha Iyer, Puchi Iyengar, Patnam Subramania Iyer, Konerirajapuram etc. whose dedication and inspiration are unsurpassed? Impossible".

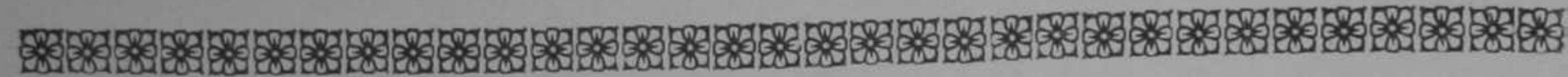
## The Requisites

A successful concert cannot be merely a patchwork quilt. A lot of cerebration is involved in all the above processes. A great Carnatic music concert is the result of careful planning, abundant intuition, sensitivity, and withal, an infallible sense of proportion. The careers of Semmangudy, Ariakudy etc., are telling instances of erudite, sensitive, classical, successful musicianship.

## Signal Honour

Awards, honours, titles etc., are legion in Dr. Srinivasa Iyer's career, but the latest Kalidas Samman caps them all, not only because of the sheer size of the award but in terms of the signal honour to Carnatic music it implies. Our hearty congratulations to Dr. Semmangudy Srinivasa Iyer and Pandit Mallikarjun Mansoor.

THE EDITOR



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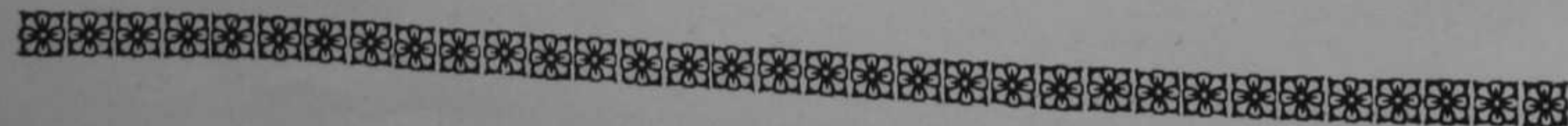


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## Cultural Scene in Karnataka

The tactless tantrums of the Secretary of a local Sabha provoked the slumbering musical stalwarts of this State to band together under the banner of a new association 'KARNATAKA GANA KALA PARISHAT' sometime during 1969. There was a mute feeling that it was high time that they looked after their interests in the face of keen competition from artistes from other States. The Parishat started in right earnest by holding its first Musicians' Conference in 1970, on the working model of the Music Academy, Madras. A senior local vidwan was elected by its Experts Committee to preside over its annual conference and receive the title 'GANA KALA BHUSHANA'.

### The 11th Conference

The year 1981 began with the holding of its Eleventh Conference and Music Festival from 4th to 11th January. True to its objectives, all the participants in the morning academic sessions were drawn from different parts of this State only, except for Koviladi Rangarajan, a Kannadiga settled in Srirangam. M.L. Veerabhadriah, a veteran mridangist and disciple of Palghat Mani Iyer, presided over this year's conference. During the six-day sessions in the mornings there was daily group singing by students of various music institutions by way of invocation. The conference was inaugurated by Smt. Kamaladevi Chattopadhyaya, the Chairman of the Central Sangeet Natak Academy. There was an exhibition of musical instruments and books.

Initiating and coordinating a symposium on 'Concord between words and musical

content in a song' Dr. R. Satyanarayana of Mysore said that, in our musical system, text and music are mutually complementary, not competitive; music is a growing art; the lakshya or musical imagination goes on changing from generation to generation; musical treatises are written on the basis of lakshya and needs of each generation; there are certain irreducible and irrefutable qualifications for a Vaggeyakara; aesthetic enjoyment is the ultimate goal and basic requirement of all arts; ergo, all worthy musical output should aim at this result. Many vidwans participated in this symposium.

### Instrument Technique

H.S. Anasuya, a Jakarta-based Bangalore musician and disciple of late T. Chowdiah, presented some Indonesian musical instruments made out of Bamboo and pointed out that their handling followed the western system mostly. She also showed some coloured slides. "Violin technique in western music" was demonstrated by Charuchandra by playing several compositions thereon with Mrs. Bhanumathi Charuchandra assisting on rhythm guitar. He referred to late T. Chowdiah having adopted successfully the stroke play technique, particularly in his solo programmes. The speaker pointed out that gradations of tone should be shown in a delicate manner. R. R. Kesavamurthi, veteran violinist, pointed out that in Carnatic music the instruments follow the vocal technique.

An interesting documentary on the folk dances of Karnataka was screened by courtsey of the Kannada Sahitya Parishat.

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Some local artistes presented a feature involving the music of Yakshagana of the plains. The involvement of the participating artistes depicting the characters Lankini and Anjaneya was admirable, with its dramatic impact. R. R. Kesavamurthi compered a symposium on the role of Tala and Laya in Carnatic music. He said that 'expertise in Tala did not necessarily mean mastery over laya; the vocalist must familiarise himself with the technique of percussion instruments; the role of Suladi talas in our rhythmic system is very significant; Tyagaraja composed in almost all talas; Syama Sastri revelled in Chapu tala. The speaker also posed some problems for the vidwans to ponder over. Many speakers participated. D. Seshappa of Mysore gave an interesting lecture demonstration on Tabla regarding Teermanams—old and new.

#### Haridasa Tradition

With financial assistance from the Central Sangit Natak Academy there was an enlightening two-day Seminar on 'Haridasa Sangita Paramparai'. It was presided over by the octogenarian authority on the subject, Dr. R. S. Pancharukhi. Nearly 50 scholars and observers from different parts of Karnataka participated in it. The special invitee was Koviladi Rangarajan, a Madhwa repository of many Devaranamas traditionally handed down by his ancestors. The demonstrations included time-honoured old Kannada songs, different regional versions of the songs of the Haridasas as prevalent in North Karnataka, South Karnataka, coastal Karnataka, erstwhile Mysore state and Tamil Nadu.

Incidentally the place and contribution of Suladis and sugabhogas, a gift of Haridasas to Carnatic music, was referred to at length by many speakers. A. Subba Rao, veteran musician, pointed out that Haridas

Swami, the Guru of Tansen is said to have come down south, met Purandaradasa and it may be surmised that 'Dhrupad' system of Hindusthani music is the outcome thereof. Many ladies sang Devaranamas in their pristine, unadorned set-up, as handed down to them through 'Karna Paramparai'. Sarvottamdas, a popular Harikatha exponent pointed out that the Haridasas were wandering minstrels who composed easy tunes in simple language to elevate the minds of the lay people and were not very much concerned with the musical intricacies to be incorporated in their compositions. This is why their works have not come down to posterity in any fixed form but vary from place to place. But many of them are susceptible of being moulded into musical shape like krithis, with Pallavi, Anupallavi and charanas.

#### A Survey

N. S. Srinivasan, a disciple of Flute T. R. Mahalingam, gave a very interesting talk on the origin and development of music from Vedic times. He illustrated his lecture with the help of recorded music. He referred to Ahata and Anahata nada, Vedic music, the introduction of Marga and Desi systems in music and sahitya—too much of indulgence in music may overshadow textual content; that Pythagoras may be said to be the god-father of western music; In Indian music harmony comes hidden, to be discovered by the listeners; that compositional value in Carnatic music is unsurpassed: that often in our country too much of credit to Divinity takes away from the credit due to individual genius.

#### Pallavis

Titte Krishna Iyengar gave a lecture demonstration on old time pallavis as prevalent in Mysore. Others spoke about the technique of modern pallavis. The

Experts' meet came to a close with the Valedictory address given by Dr. Panchamukhi.

### Ganakala Bhushana

On the concluding day of the conference, Mr. Veerappa Moily, the Finance Minister, conferred the title 'Ganakala Bhushana' on the president of the conference. Felicitatory citations and shawls were presented to Vidwans Bangalore Krishna Bhagavathar (Harikatha) H. Ramiah (Tavil), Muniramaiah (Karnatic vocal music) Smt. Lakshmi Bhava (Hindusthani vocal music) and Balappa Hukkeri (folk music)

### Purandara Aradhana

In the year 1964 the people of Karnataka woke up to the realisation that Sri Purandaradasa is the grandfather of 'Carnatic music' and celebrated his quarter-Centenary Aradhana at Hampi on a grand scale. In order not to allow this belated enthusiasm to wane, an organisation called 'Purandhara Seva Samithi' formed under the dynamic leadership of late Mr. Ma. Na Murthi began arranging the annual Aradhana at Hampi on the model of that for Sri Tyagaraja at Tiruvaiyyaru. Mr. Murthi's son is carrying on the good work and this year the Aradhana was celebrated with great eclat with the active participation of more than 100 musicians including such stalwarts as Dr. V. Doreswami Iyengar, R. K. Srikantan and his brother R.K. Venkatarama Sastri, R. R. Kesavamurthi, Kurudi Venkannachar, A. Subba Rao and others, in the non-stop music recitals for three days from the 3rd of February. Bhadravari Sarvottam Das led the procession of musicians with a portrait of the Saint with soul-stirring bhajans to the temple of Purandharadasa for group singing of selected songs of the saint. The State Government gave a substantial grant. It is expected that in the coming years this

Aradhana will gain National recognition like the Tansen and Tyagaraja festivals. The A.I.R. Bangalore broadcast recorded excerpts from the music festival, instead of direct relay.

The Chowdiah Memorial Hall has obviously fulfilled a long felt paucity of suitable halls for dance and drama, in this cosmopolitan city of Bangalore. It is now kept fully engaged, since it was inaugurated on 15-11-'80. The Academy of Music which built the hall is also arranging monthly programmes. Recently four dramas by 'Cho's troupe' were arranged, all of which attracted large crowds.

### Malleswaram Sabha

On the 16th of February the foundation stone for the proposed building of the thirtythree-year old Malleswaram Sangita Sabha was laid by its founder-President Mr. M.L. Sreenivasa Sastri. The Swamiji of Pejavar Mutt who presided blessed the institution.

A band of dedicated youngsters have formed themselves into an organisation called 'Apsara Fine Arts' with the object of raising funds for their benevolent schemes by arranging cultural programmes. Recently they held a three-day dance festival with Chitra Visweswaran of Madras, Jayanthi Mohan of Bangalore and Bhaktavatsalam and Naganandini-disciples of late Guru K.N. Dandayudhapani Pillay participating.

### A New Academy

The Karnataka Sangita Nritya Academy has been recently reconstituted. It has held a week-long dance and music festival from the 27th of March to the 2nd of April this year. Of course it is intended as a morale booster to the local artistes. In the wake of this festival the local music-lovers will be regaled to a month-long Sri Rama Navami concerts arranged by various institutions in the different parts of this city. But by and large some popular artistes from Madras will make hay in all these festivals.

T. B. NARASIMHACHAR.

## Cultural Scene in Bombay

The cultural landmarks during the quarter under review were the long-awaited Seminar on Music and Musicology organised by the premier institution, Sri Shanmukhananda Fine Arts and Sangeetha Sabha and the week-long Festival of classical Dances of India—a venturesome experiment by the Chembur Fine Arts Society, in place of the usual annual fete of music-dance-drama.

Presided over by Shrimathi Kamaladevi Chattopadhyay, Chairman of the Sangeet Natak Akademi, the seminar where experts drawn from the Hindustani and Carnatic systems participated, left no stone unturned to define shruthis, the elusive microtones, the life cell of a raga-which govern both the systems. The experts touched upon the subject of bringing about a better understanding of the two systems as well. Unlike many seminars which veer round dry theoretical discussions, here was one that gained in substance and impact through practical demonstrations, interesting discussions and audience participation, though lack of sufficient time did disappoint many an enthusiast for keener participation.

In his Key-note address Prof. T. V. Ramanujam chalked out a code of conduct for the performers and listeners with a view to uplifting classical music. The President referred to the lack of appeal classical music had amongst youngsters and stressed the need for utilising our treasure trove of folk music and idiom for weaning them from hybrid film melodies. She also touched

upon the vital subject of acoustics vis-a-vis the artistes. Full details are published elsewhere in "Shanmukha".

With stalwarts Vyjayantimala (Bharata Natyam), Uma Sharma (Kathak), Sobha Naidu (Kuchipudi), Sanjuktha Panigrahi (Odissi), Kanak Rele (Mohini Attam) and a couple of budding talents Rekha Menon (Kathakali) and Jayanti Rajagopal (Bharata Natyam) performing in great form, the Chembur Fine Arts' Festival rose in stature, netting in the process a sizeable collection for the society's ambitious multi-purpose building complex.

It was a rich experience for Bombayites who saw Uma Sharma after a long gap, for she put Kathak, the commonly believed 'nritta-oriented rhythmic rendezvous' on a solid abhinaya plane and laid greater emphasis on its classical values than the dazzle the Durbar had adduced to it. The highlights were the Meera, Surdas Bhajans and Tulsidas' "Panchavati Vardan". Synchronising melodiously with her anklet jingles were the 'bols' from Latif Ahmed's dynamic Tabla.

Sobha Naidu, a name to reckon with in Kuchipudi, performed with eclat, mixing a liberal dose of folk element having mass appeal. The choice repertoire choreographed with imagination by Vempatti Chinna Satyam and rendered melodiously by Kanakadurga, comprised, besides the usual numbers, Tyagaraja's "Ksheera Sagara Sayana" (Devagandhari) and

Annamacharya's "Palukave nela Thalli" (Abheri).

Kanak Rele's was a veteran's fare. This director of the Nalanda Dance Research Centre, is an imaginative artiste with intensely communicative evocation. Little wonder that she relived the characters of the Ramayana in a copious narration of episodes in subdued eloquence. "Bhavayami Raghuramam" was the piece de resistance.

Deploying the scope of criticism in the dance of the enchantress that Mohini Attam is, Kanak portrayed with intense bhava the damsel-in-love tormented by Cupid's 'pancha bana' and non-plussed by her indifferent lover in the Khamas Javali "Marubari Thaala lenura".

Among the other performances, the one that stood foremost for its divinity in melody and meaning was the violin recital by Lalgudi Jayaraman and his son G.J.R. Krishnan, teamed up with Karaikudi Mani (Mridangam) and T. H. Vinayakram (ghatam). It was a superb instrumental quartet that played as a whole, each contributing to the total excellence of the concert.

Organised by the Sri Sankara Matham, the concert was a well thought-out one invoking all deities in praise of whom Sankaracharya has sung and in ragas closely associated with them—Chittaranjani, Nagaswarali, Suddha Dhanyasi, Dwijavanthi, Sankarabharanam and Bhairavi among others. Recorded live for HMV's LP, the concert would add to the permanent collections of enduring classical values.

"Kamba Ramayanam" the latest of Padma Subramanyam's dance-dramas was the other performance which had greater mass appeal.

As usual, the young star, T. V. Sankaranarayanan, did not disappoint his rasi-kas. His opening concert of the year at the Bombay Music Academy started off with punch and grace. The sparkling brikkas, discreetly used, gave polish to the concert. His venture into alap-chari style of swaraprastharas in the Kapi-Pallavi had pleasing effect and the raga alapana was quite imaginative and lucid. M. Chandrasekaran and T. K. Murthy gave solid support on the strings and percussion.

Opening the Academy's Second Annual Festival, veteran Semmangudi demonstrated that he could still pull a punch. With brief and fluent swaraprastharas rendered in quick succession and punctuated by quintessential alapanas, the kritis he rendered were all old-time favourites. "O, Rangasayi" (Kambhoji) and the Bhairavi Swarajathi "Kamakshi" were the highlights. T. N. Krishnan-Sivaraman combine were the accompanying pair and ensured total success for the concert.

The cynosure of the festival was Hari Prasad Chaurasia's flute recital. Playing the Karnatak equivalents in Hindustani idiom, he regaled the audience with his exquisite artistry, duly matched by the rhythmic abandon of Tabla prodigy Zakir Hussain. The festival also featured Madurai Krishnan's vocal and the gorgeous Kuchipudi dance - ballet "Padmavathi Srinivasam".

The month of Marghazhi is marked by devotional fervour when the air is rent

with the solemn hymns of Tiruppavai and Tiruvembavai. And it reaches its pinnacle in the following Tyagaraja Aradhana wherever South Indians live, and Bombay does not lag behind.

It was a moving tribute - a poised pranam that Bharatiya Music and Arts Society organised in the recital of M. D. Ramanathan in whose weighty vilambakala grandeur, each kriti shone brilliant in its original glow. Propitiating Saturn the planetary lord of the day ("Divakara Tarujam"), invoking the Rama Dhoota ("Pahi Rama Dhoota") and followed by Sabari Bhagyamu ("Entani ne varninthuni"), MDR reached ecstatic heights in "Mahanubhavulu, Andariki vandanumu" (Sri raga Pancha ratnam).

Lending it a melodic aura, M. S. Gopalakrishnan on the violin responded with fine flourish to each vilamba nuance. Guruvayoor Dorai was all mellow in stroke and intonation and his Thani on the mridangam almost carried the feel of "Andariki vandanamu".

In another concert at Shanmukhananda, MSG rose to great heights participating in Nedunuri's vocal recital. The relentless researcher that he has established himself to be, it has been Nedunuri's wont to present till recently a gem from Vasudevachar's or Bhadrachala Ramdas', in his concerts. This time it was from the invaluable treasure trove of the 15th century bard Annamacharya, besides a cluster from the Trinity.

The moving interpretation "Nanati baduku Natakumu" (Revathi) touched one and all. And "Okapari" (Karaharapriya) and "Jaya Jaya Rama" (Manirangu) made inspired listening. His Todi alapana and "Sri Krishnam Bhaja" were

outstanding. Himself a composer of merit, Madurai Srinivasan echoed the nuances of the *sangathees* on the mridangam.

It was a packed house that listened with great expectations and admiration to M. L. Vasantakumari after a long gap. There was plenty of imaginative pep in her performances at the various Sabhas (Music Academy, Bharatiya, Gana Kala Vidyalayam, Shanmukhananda, Bhakta Rasika Ranjani Sabha etc.), Though her voice had lost much of that luminosity that once was hers, the flavoured swarasprastharas, together with her personalised idiom of raga alapana were the cream of the concert.

"Tulasidalamulache Santhoshamuka Poojintu" — behind this soulful stance of Tyagaraja in the auspicious (Mayamala-vagowla lies the deep devotion of the Saurashtra boy whose 'Kainkaryam' (silent service) earned him not only the pride of place among the saint's disciples but who later became the repository of the most authentic source and records of the saint's compositions (the Walajapet collections).

But for the diligence of that Saurashtra boy, later Walajapet Venkataramana Bhagavathar, the operas of the saint, "Prahallada Bhakti Vijayam", "Nowka Charitham" and "Sita Rama Vijayam" would have been lost to the music world. It was laudable that the Bombay Saurashtra Association took a lead in celebrating the Bi-Centenary of this 'chela', who was one of the versatile composers of the post-Tyagaraja period.

In paying tributes to a Titan, Bombay has never lagged behind. To the Ariyakudi Memorial Trust that his disciple trio (Rajam Iyer, K. V. Narayanaswamy — Madurai Krishnan) started a year ago, the Bombay Sabhas (twenty-two of them) contributed a tidy sum while they were treated to a three-in-one concert in chaste Ariyakudi "bani", at the Shanmukhananda Hall.

Dr. Sulochana Rajendran.

## Book Reviews

**“Gita—Kusumanjali”** By **H. Yoganarasimham**, Published by H. Y. Sarathy, 63 IV T Block, Jayanagar, Bangalore. Price Rs. 20/- postage extra.

In the days of the Maharajas some of the native states attracted many famous musicians (singers and instrumentalists). The rulers, most of them enlightened connoisseurs of music, showered their munificence on qualified and deserving musicians on special occasions and had a galaxy of leading musicians in their durbar. Mysore was one such state till about 25 or 30 years ago.

Music, in my opinion, should touch one's heart if it is top-class. About forty-five years ago some musicians happened to gather in the house of Venkatagiriappa, the Veena Vidwan of the Mysore durbar. My wife, a student of this vidwan, was also there. A soft spoken gentleman took the tambura and sang Amritavarshini raga for a few minutes. Tears welled up in the eyes of everyone at the enchanting atmosphere created by this sruti-suddha rendering. It may be recalled that Sri Muthuswami Dikshitar, according to legend, sang this raga in the parched land of Tirunelveli district and thunder showers came in plenty.

Soon after this incident I happened to visit Mysore and was introduced to this

singer, Sri H. Yoganarasimham. I had occasion to hear, among others, a rendering of Natakuranji raga and it is still ringing in my ears. A traditionalist and a student of the well-known vidwan Sangita Kalanidhi Vasudevachar, Sri Yoganarasimha was deeply involved in sampradaya Karnatic music although he never took to it as a profession. Belonging to a Telugu-speaking family settled down in Karnatak, he was well versed in Telugu and Kannada. Deeply learned in English and Sanskrit, he spent his life in the Education Department of the Mysore Government. All his spare time was devoted to the study and practice of classical Carnatic music.

After retirement from service, during the last few years of his life, he tried his hand at composing. I have had occasion to hear snatches of his compositions rendered by himself. His children took upon themselves the duty of publishing the 36 pieces he had composed. Known as “Gita-Kusumanjali” the collection consists of Swarajati, Tana varnas, kritis, tillanas pada, javali, ragamalika with the text in Telugu, Kannada and Sanskrit. Swara notation should help in getting a shape of these pieces, although our sangita is never learnt from books. At the function held in Bangalore in March to release this book, Veena Vidwan V. Doraiswamy Iyengar paid a tribute to Mr. H. Yoganarasimham, referring to his high musical attainments

and to the quality of his compositions, some of which were rendered by his daughter.

Curiously, a few rare ragas like Revathi and Nadavarangini have also been used. Short notes on raga lakshanas preface each composition. It is interesting to see he has used the old Suddha Saveri raga in two Kriti's giving it the name of Latantapriya as given by Tachur Singaracharlu. While Dikshitar's piece in Suddha Saveri comes under Mela one, Latantapriya is derived from the 15th mela. How and when the popular and present version of Suddha Saveri under the 29th mela came into being needs elucidation.

While the print would stay as the main medium of communication, the tape

is perhaps the only way of preserving musical renderings in the authentic form, the ear being the best agency for recording. We have lost the gems of the Musical Trinity in the absence of the tape then. The years Dr. Yoganarasimhan and I spent together exchanging musical thoughts to mutual advantage would linger long in my mind.

It is rare these days to find a good singer and a composer combined in one. This book should receive the attention of all those interested in classical Carnatic music. But the text being in Sanskrit and Swara notation in Kanarese would limit the readership to Kannadigas.

S. Parthasarathy.

## New Compositions

**Gita Mala ( Part III ) : By Smt. Ambujam Krishna**, Copies available from the “Kalaimagal” Office, Mylapore, Madras and the Little Flower Company, T. Nagar, Madras. Pp-226, Price Rs. 9/.

Listening to the austere, chaste and melodic elaboration of “Todi”, one of the big five of Karnatic Music, by the late Sangeetha Kalanidhi Sri Musiri Subrahmanya Aiyar, at his residence, Oliver Road, Mylapore one evening in the seventies, I was deeply moved by a Kriti he rendered “Thedi Alainen”, with neraval and swaras added. Touched by my curiosity about the composer, he said it was by Smt. Ambujam Krishna. He added that he himself had set it to music.

From then on, I had a lively curiosity to know more about them, the sahityas steeped in bhakti, and their “varnamettus” given by great masters. The music for the First volume of “Gita Mala” was set by V. V. Satagopan nearly 15 years ago. For the second volume, Sri Musiri Subrahmanya Aiyar and Sangeetha Kalanidhi Semmangudi Srinivasa Aiyar have set the tunes for the kritis. The prolific composer has poured out her “god intoxicated” lyrics in the present volume which contains 51 songs in simple and elegant Tamil. The first 25 songs have been set to music by Dr. S. Ramanathan and the rest 26 (26 to 51) have the “varnamettus” by Vidwan Madurai Seshagopalan.

Hailing from a distinguished family of Sri Vaishnavites (who promoted the T.V.S. Organisation) who had promoted classical arts, Carnatic music and spiritual values, Ambujam Krishna is steeped in Vaishnavite religious lore, the "Divya Prabandam" of the Alvars (Tamil Marai) whose mystic experience of the godhead have seeped into her musical thinking. The lyrical charm of some of the songs describing the pranks of the child Krishna, his dalliance with the gopis and his great exploits, are brought out in vivid imageries of mercurial poetry. This offering of the lotus (ambujam) flower acquires fragrance from the musical moulds set by two leading vidwans of Carnatic Music.

The composer's wide linguistic knowledge is evident from the songs composed in several languages like Tamil, Telugu, Kannada and Hindi ; their texts are printed in the respective languages. Many of the songs are in the "prasiddha" ragas like Mohanam, Mukhari, Kalyani, Begada, Useni, Reetigoula, Natakurinji, Bilahari, Atana, Karaharapriya, Devagandari, Shanmugapriya, Sahana, Behag, Sama, Kapi and Surati ; a few are in rare ragas like Vagulabaranam, Charukesi, Nitimati, Balahamsa, Kokilapriya, Bahudari, Natakapriya, Sudhadanyasi. The book which is excellently got up carries an illuminating foreword by Vageesa Kalanidhi, K. V. Jagannadhan. I recommend it without reserve to all musicians, teachers, students and music-lovers alike.

N. R. Bhuvarahan.

### Study Circle on Sadharana Gandhara prayogas

An interesting Study Circle organised under joint auspices of the Karnataka Ganakala Parishat & the Gokhale Institute of Public Affairs at Bangalore, featured the Sadharana Gandhara prayogas in the Kharaharapriya Janya ragas. Veteran Vidwan Belakavady Srinivasa Iyengar explained and demonstrated the several types of the notes in usage. He demonstrated the similar notes in Sriranjani (Marubalka), Abhogi (Manasavrutha), Jayamanohari (Nee Bhakthi bhagya) and Rithigowla (Sadguru). Different types of same note as presented in Durbar-Nayaki (Munduvana-Nee Bhajana), Manirang (Ra nidhi radu), Sri (Sri Mooladhara) and Kaanada (Sukhi Evvaro) were also demonstrated. Vijayalakshmi, his disciple, assisted him in the vocal renditions.

R. R. Keshavamurthy, another veteran vidwan also spoke explaining the context and the usages of these notes. M. A. Narasimhachar, Chairman, Council of Experts who presided, summed up the proceedings. Bangalore K. Venkataram introduced the topic and the Speaker observed that though the 12 notes in a sthayi were commonly used to demark the mela ragas, the range of several notes was giving place to 22 notes and resulted in same note like the Sadharana Gandhara of Kharaharapriya giving different sruthi values in different Janya ragas. T. N. Padmanabhan in his vote of thanks felt the necessity of conducting specific music education classes to make the lay listener better informed on the proper appreciation of the classical music and on behalf of the Parishat it was

clarified that already the proposals to conduct such classes were under consideration and would be taken up soon.

### " VIOLIN VARALARU " in Tamil (" Story of the Violin ")

By Prof. V. V. Subramaniam, Gurupurnima Publication, Madras. Price Rs. 6.

Ever since the violin (generally conceded to be a product of the West) was adapted, and perfected as an instrument of Karnatic music, its sway has been complete, especially on the concert platform. The mastery evinced by great artists like Tirukkodikaval Krishna Iyer impelled a great, dedicated Veena virtuoso like even Veena Seshanna of Mysore to turn to it and abandon his own chosen instrument, the hoary Veena, albeit only temporarily, mainly due to his elder sister Venkamma's relentless drive to see him a master of the Veena, the family's music symbol. The fascination of both the public and the artists for the Violin needs to be analysed and studied in depth.

This has been done in a very meticulous manner by Sri V. V. Subramaniam, Professor of Music at the Tamil Nadu State Government's College at Madurai. Not all practising instrumentalists evince worthwhile curiosity about their instrument—its evolution, its genius, methods of manufacture and of playing it. But young V.V.S. fortunately has an inquiring mind and diligence, which he has applied with good results. The chapters on the Indian fore-runners of the Violin, its emergence in the West, the changes wrought in its structure and making, the musical functions of its various parts, the reasons for the Violin's merits over the Veena as a concert instrument and the maestros who made great play with it like Vadivelu, Baluswami Dikshitar, Krishna Iyer, Govindaswami Pillai etc., contain ably collated information of value to the student of music as well as practitioners of Violin. Mr. C. V. Narasimhan of U.N.D.P. has provided a fine Foreword to the publication.

K. S. M.



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**Thiruvaiyar**

STOP and devoutly bow  
The air  
On Kaveri's banks  
In prayer broods  
Or gently blows.  
The Kaveri flows  
Lapping  
or in spate  
Like the melodies of him  
That plead  
Or gush  
To Rama's feet.  
Here lies Thyagaraja,  
The Valmiki of music.  
In the holy land  
Of the five rivers.  
In a prayer beyond life,  
In a prayer beyond music.  
The earth and the air  
Carry his prayer  
In their silence.

Ancient land,  
Sung and sanctified  
By Sundarar and Sambandar  
And Appar and Vadavurar  
In Tamil verse pellucid,  
Hallowed land,  
I pace your earth  
And breathe your air  
After this prattle  
In silence.

**PURASU BALAKRISHNAN**



## பிஞ்சிலே பழுத்து, உதிர்ந்தால் கர்வபங்கம்

தியாகப் பிரம்மம், ராம பக்தர்களுடன் வீட்டுத் தாழ்வாரத்தில், பேசிக் கொண்டிருந்தார். ஒரு மாங்கொட்டை, நன்றாக வளர்ந்து மரமாகி, பூத்துக் குலுங்கி, பிஞ்சு விட்டுக் காயாகி, பழுத்து, மாங்கனி என இனிக்கிறது.

மாங்கனியின் நிலையிலே உள்ளவனே ராமபக்தன். கனி என்பது வளர்ந்த நிலை. வளர்ந்த நிலையின் முடிவில்தான் பக்தி நிலையே சித்திக்கும். கனி, ஒரு முறை, கனியான பின், அதாவது, முன்னேற்றம், அடைந்தபின் பின்னேற்றமாகக் காயாகி, பிஞ்சு ஆகி, பிறகு பிஞ்சிலே பழுத்து, பூமியில் உதிருமா?

அதனால், ராமபக்தனுக்கு கர்வபங்கம் என்பதே இல்லை. பக்தி வளர்ந்த கனியாகும், பக்திக்கு கர்வபங்கம் என்ற பிஞ்சிலே, பழுத்து உதிரும் தாழ்ப்பாயம் என்பதே தவறு. என்னிடம் கனித்த ராமபக்தியே இசை வெள்ளமாக வெளிவரும் பொழுது அது அந்த பரமாத்மாவான ராமனின் சுவையே.

பக்தன், என்கிற ஒவ்வொரு பக்தனும் கடவுள் என்கிற அந்த மாம்பழத்தை வித விதமாக சுவைப்பான். சிலர் மாம்பழத்தை, உறிஞ்சி, உறிஞ்சிச்சாப்பிடுவார்கள். சிலர், மாம்பழத்தை சப்புக்கொட்டி ருசித்து மாங்கொட்டையைக் கூட நார், நாராகப் பிய்த்துத் தின்பர்.

நான் ராமனை அழகுடன், சிந்தாமல், சிதருமல், அழகுடன் சாப்பிட்டவன். இதுவே எனது இசைவழிப் பாடல்களின் ராம அனுபவம்.

இப்படித் தியாகப் பிரம்மம் பேசிக் கொண்டே போனார். ஒருவர் கேட்டார்: பிரம்மமே, ஆறுகாலத்தில் மிக அட்டஹாஸமாகப்பாடும் “ஷட்கால மாறர்,” என்பவர் தங்களிடம் வந்ததாகவும் அவரைப்போன்ற திறன் தங்களிடம் இல்லாது இருந்ததாகவும், அதனால் தாங்கள் கர்வம் தணிந்து கர்வபங்கம் பட்டதாகவும் சொல்லுகிறீர்களே?

உலகில் எத்தனையோ மஹான்கள் இருக்கிறார்கள் என்று நீங்களும் “எந்தரோ, மஹானுபாவுலு” என்ற கீர்த்தனையைப் பாடியதாகவும் சொல்லுகிறீர்களே, என்றார் அவர்.

ஸ்ரீராகம் என்ற ராகத்தில் ஆதி தாளத்தில் இந்தக் கீர்த்தனையை பஞ்சரத்ன கீர்த்தனையில் ஒன்றாக நான் ராமனின் பூஜையில் பாடியது உண்மையே. ஆறுகால நண்பர் வந்தார். எனது சீதாராமனை பூஜையில் பார்த்து அவரே துதித்தார், பாடினார்.

ராமன் என்ற மாம்பழத்தை நான் ரஸிப்பதைக் காட்டிலும் அவர் பழம் தின்று முடிந்த பின்பு, மாங்கொட்டையைக்கூட விடாது தின்பதைப் போன்று, தின்று ருசித்தார். பழம் தின்ற பின்பு மாங்கொட்டையை விடாது கையில் வைத்துக் கொண்டு ருசிப்பதைப் போன்றதே ஆறு காலங்களில் பாடுவது என்பது.

தியாகப் பிரம்மமான நானே ராமனை ராமனாகவே உண்ண விரும்புகிறேன். மூலம், பிரம்மம், தத்துவம் என்றெல்லாம் நான் அவனை ரஸிப்பதில்லை. பக்தியே எனக்கு மூலம், முதல், எல்லாம்.. இதன் காரணம் தான் நான் இசைக்கும் பொழுது மிதமான ஜாலங்களைத்தவிர, பல வண்ண, வர்ண ஜாலங்களைச் செய்வதில்லை. அப்படியும் ரஸிப்பவர்களைப் பார்த்தால் மகிழ்ச்சி அடைவேன்.

அப்படி மகிழ்ச்சி அடைந்தேன். ஆறு கால நண்பர், பாடும்பொழுது. அவரின் இதயத்தில், நான் எனது ராமனை, வித விதமாகவே பார்த்தேன்.

அதனால்தான், எத்தனையோ ஞானிகள், என்கிற ‘எந்தரோ, மஹானுபாவுலு’ என்ற கீர்த்தனத்தில் வித விதமான, கடவுளின், தன்மையையே விளக்கினேன். எனது ராமன் கெரிகின்ற உள்ளமெல்லாம், எனக்கு மஹான்கள்தானே.

இதனால்தான், “எந்தரோ மஹானுபாவுலு,” என்ற பாடலை, “ஷட்கால மாறர்” என்பவரைக் கண்டதும் பாடினேன். இது ஒரு கர்வபங்க கீர்த்தனை என்பது, வளராத, பிஞ்சிலே பழுத்த அறியாமை உள்ளவர்கள் பரப்பிய வதந்தியே. காரணம் வளர்ச்சி குன்றாத, நிறைவு கொண்டவனே பக்தன். பழம் பிஞ்சு, ஆவது இல்லை என்பதுபோல் பக்தனுக்கு, கர்வ பங்கம் ஏது?

ஞானி—நெருர் சதாசிவ பிரம்மேந்திரர்.

## Madhya Pradesh-Great Cultural Centre

BY

B. V. K. SASTRY

When I was at Bhopal during January, as a participant in the Mansoor Prasang, I heard about the Kalidas award instituted by the Madhya Pradesh government to be given to the person who had made outstanding contribution in art or literature. But I did not consider it seriously because I did not expect that the award would come down to any one south of Vindhya and much less south of the river Tungabhadra.

There was reason for this belief because the award was instituted by a Government situated in the heart land of Hindustani music. And when Hindustani music covers three-fourths of the country abounding in innumerable possible recipients there could be very little chance of any Karnatak musician making headway in this respect. But as it happened, both my beliefs were proved baseless. The award went to a Hindustani musician south of Vindhya and also a Vidwan of Karnatak music, from an area south of Tungabhadra.

### Many Sided Cultural Activity

But viewing things in such broad perspective has been a part of the cultural activities of Madhya Pradesh which we may say, has many firsts to its credit. It is perhaps the largest state, areawise in India and also considered backward according to popular belief. But if we look at the quantum and dimension of the activities at least in the cultural field since these few years, there is no doubt that this State is fast be-

coming the cultural centre of India. These activities are conducted through several state institutions like the Madhya Pradesh Kala Parishad, Ustad Allaiddin Khan Sangeet Akademi, Tansen Akademi, Kalidas Akademi, Sahitya Akademi etc. And the programmes have a novelty too, not found in other parts of India.

### The Mansoor Prasang

The Mansoor Prasang itself, for instance, which I attended at Bhopal, is a unique programme. It is no doubt a music festival having a series of concerts. But instead of several musicians participating the Prasang is organised in honour of *only one living musician*, and meant to *spotlight different aspects of his art and personality*. In the Mansoor Prasang itself, there was a concert in the morning devoted exclusively to ragas of the morning and forenoon, an evening concert devoted to the ragas of that time and a back-chat or tete-a-tete where Mansoor freely mixed with other musicians, students, scholars and lay music lovers, discussing matters connected with the art. P. L. Deshpande, the eminent Marathi playwright set the discussions in motion in which Rahul Barpute (Indore), Balasaheb Poonchwale (Gwalior), Dhyaneshwar Nadkarni (Bombay), Uma Vasudev, Jidendra Pratap and B. V. Karanik (Delhi), B.V.K. Sastry (Bangalore), Professor Joshi (Raipur) and others participated. The whole Prasang was highly enlightening about this great master of music.

## Festivals Galore

Similarly Madhyapradesh is internationally renowned for the Khajuraho dance festival, and nationally acclaimed for the Kalidasa Samaroh at Ujjain and Tansen Samaroh at Gwalior. Here artistes from different parts of India are invited to participate. This apart, they have special programmes like Durlabha Vadya Vinod, a festival-cum-seminar devoted exclusively to musical instruments that are going out of vogue; Dhruvad Samaroh, Kathak Samaroh etc. And there is the quarterly programme entitled Arambh. This is meant exclusively for featuring young and upcoming talent not only from Madhyapradesh, but from different areas of Hindustani music.

Madhyapradesh has 45 districts. And it is interesting to find that cultural festivals are held in all these district headquarters in addition to the divisional headquarters and also major centres like Bhopal, Ujjain, Gwalior, Jabalpur, Mandu etc. Thus people from almost parts of the state are involved in the activities. The most noteworthy aspects of these festivals is that *they are cultural festivals in the real sense. It is an integrated programme of both performing and visual arts.*

### All arts

The festival generally starts with reading of poetry, followed by an art exhibition, next, music, dance and finally theatre. The duration may be two to seven days. Now capping all these activities is the Kalidasa Award instituted in memory of the great poet. It is called as Kalidas Sanman and is given in rotation in the fields of Classical music, Plastic arts, Classical

dance, Theatre and Folk arts. It is given to artists noted for exceptional creativity, excellence and long service in the respective fields and the total contribution of the person.

### Music First

The very first award has been given to classical music. Surprising, it started with a tie between Mansoor and Semmangudi Srinivasa Iyer. But the Government made it an individual award in each case instead of splitting the amount. Both the recipients of this unique Sanman are senior-most and much revered figures in their respective fields, for their dedicated service to music. Mansoor, a disciple of Alladiya Khan, is known for not only the melody, but its purity and his unswerving devotion to classical tradition and norms. Similarly, Semmangudi is revered as a repository of the pure Karnatak tradition in music. Both have a distinguished record of service on the concert stage, as teachers and even administrators. Semmangudi is older by three years and has some additional feathers. He may be credited with giving a new lease of life to Swati Tirunal compositions and also helping a renaissance of music in Kerala.

### Dedicated Officials

Such imaginative and fruitful cultural activities of Madhyapradesh has been possible, thanks to a band of dedicated officials and young artistes. Noteworthy among them is Ashok Vajapeyi, the Special Secretary for Culture, who is also a poet and respected authority on art. Various sections of the people in the state may differ on many issues but hold on to one tune when projecting the positive side of the state.

## THE LATE HARIHARA SARMA

The demise of Thethakudi Harihara Sarma in March last at the ripe age of 74 years is almost a watershed in the development of rhythm in Karnatak Music. Sarma, whose gurus were the famed Thanjavur Vaidyanatha Iyer and Ponniah Pillai of Annamalai University Music School, dedicated his life to the teaching of rhythm, especially to young and bright pupils. An accident to his hand put an end to his mridangam playing career. Even so, he turned to moorsing, gat etc., and was on the staff of A.I.R. Trichy (1940-50). He resigned and founded the "Sri Ganesa Tala Vadya Vidyalaya" at Triplicane, Madras which has since done excellent work in training young pupils. It has produced such outstanding artists like Karaikudi Mani, K. M. Vaidyanathan, Vinayakaram (Ghatam) (his Son), T. H. Subashchandran (Ghatam). This institution's excellent

service to laya vidya is well appreciated by the powers that be, as both the Centre and State are giving grants to it.

As the style of Karaikudi Mani, Vinayakaram, K. M. Vaidyanathan and others shows, Sri Sarma has produced a new stream of rhythmical thinking, away from the beaten tradition of Sollukattus, Kuraippus, Poruthams, Moharas etc., proving, in the process, that laya is not a mere succession of beats and sterile formulae and that it can be a vehicle of germinal ideas, subtle nuances, smooth contours and stimulating rhythm. It is to be hoped that Harihara Sarma's sons and Sishyas will carry on his good work and dedicate themselves to training students with his consecrated fervour. After all, Laya Schools are relatively far too few.

K. S. M.

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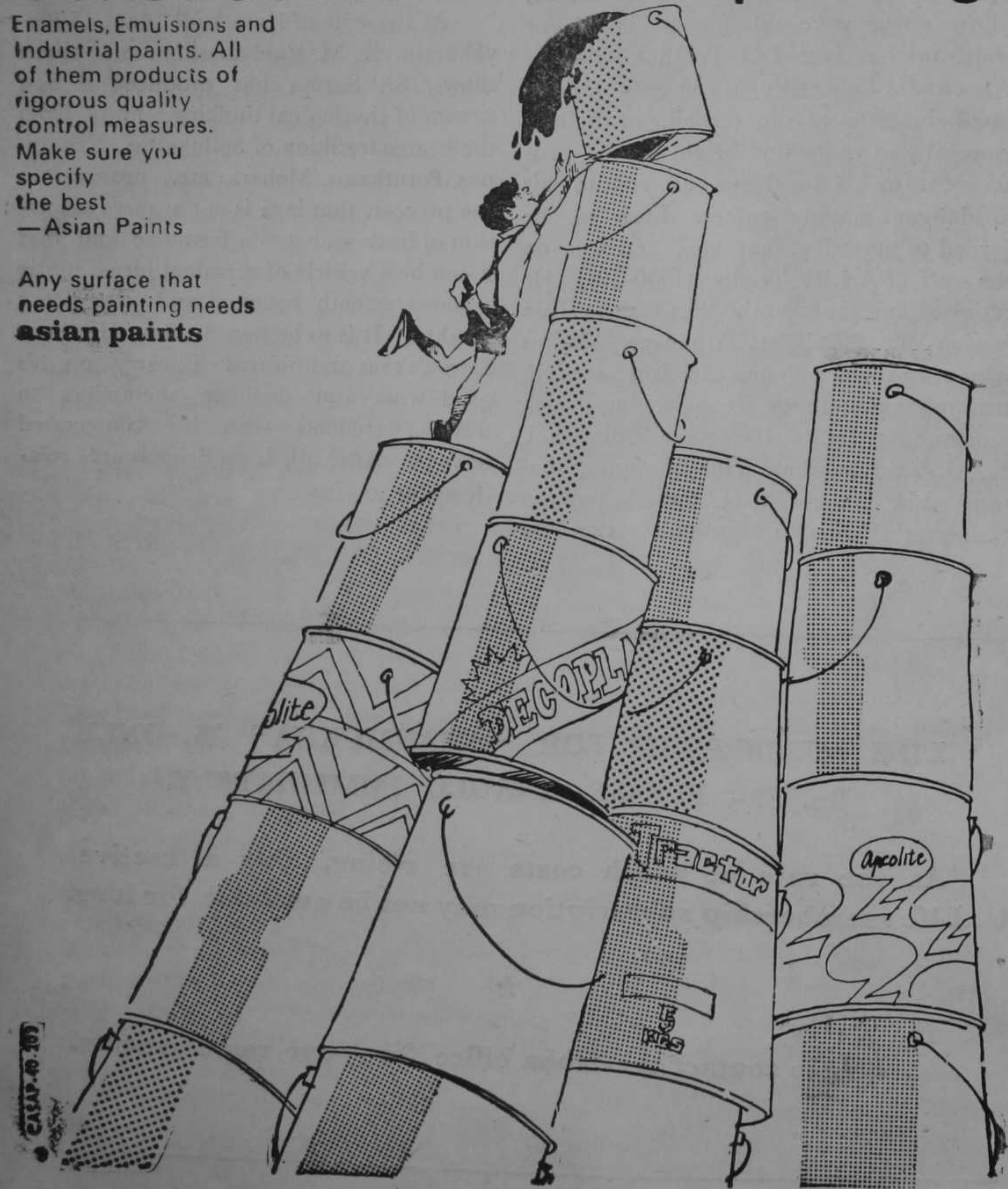
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## Messages

Smt. RUKMINI DEVI,  
*President,*  
Kalakshetra, Madras

I am glad to know that the Sri Shanmukhananda Fine Arts & Sangeetha Sabha of Bombay is conducting a Seminar on Music & Musicology on Saturday the 14th and Sunday the 15th February. I also notice that many eminent musicologists and musicians will be participating in this Seminar and that Smt. Kamaladevi Chattopadhyaya will inaugurate it on the 14th. I know the excellent work that the Sabha has been doing through several years in the cause of music, particularly South Indian Music. I know of the patronage that it has extended to many musicians from all over India. I wish the Seminar every success and I hope that the Sabha will do better and better in the great service that it is giving to music.

Sri P. R. GOKULAKRISHNAN  
*Chief Justice of Madras*

I am happy to have the invitation for the Seminar arranged by Shri Shanmukhananda Fine Arts and Sangeetha Sabha, Bombay on the 14th & 15th instant.

The Seminar, as I find from the programme and the accompanying literature, is sure to be educative and thought-provoking. It is befitting that no less a person than Smt. Kamaladevi Chattopadhyaya, the Chairman of the Sangeetha Natak Academy, is inaugurating the Seminar.

The Fine Arts of our vast country have hidden treasures which have to be unearthed, preserved, developed and handed down to posterity in their pristine purity. The classical music, both Carnatic and Hindustani, has the speciality of elevating one's mind to sublime level.

The yeoman service to the cause of our Indian Culture and Fine Arts by Sri Shanmukhananda Fine Arts & Sangeetha Sabha is known far and wide.

I wish the First Ever Seminar to be held at Sri Shanmukhananda Fine Arts & Sangeetha Sabha, the first of its kind in Bombay, a grand success.

**SHRI K. R. SUNDARAM IYER**

*President of the Music Academy, Madras*

I have received the invitation of your Sabha to the Seminar on Music & Musicology, taking place to-morrow and day after at the Shanmukhananda Hall, Bombay - 400 022. My hearty congratulations to you for organising this important Seminar.

On going through the programme, I find that they are very interesting and in this Seminar some common aspects of "Hindustani and Carnatic Systems" has been planned. This is sure to bring the music of the South and North closer and to some extent serve the cause of cultural integration of our country.

In fact, I had discussed with Smt. Kamaladevi Chattopadhyaya when she was in Madras to preside over the Music Academy Sadas on the 1st of Jan. 81, the importance of bringing together the top ranking musicians of the North and South in periodical seminars (like the one that you are now holding) to be held in the South and North alternatively atleast once a year, if not twice.

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In this connection, the Academy with the aid of the Sangeetha Natak Akademy, New Delhi has published "Ragha Nidhi", Part I which was out of print. In parts I to IV of the above publication, about 800 Hindustani and Carnatic ragas with a close similarity have been dealt with. In one of the morning sessions of the Academy Conference in the last week of December, four ragas in each of Carnatic and Hindustani Music were taken up and demonstrated by Sri. S. Rajam, a Member of the Experts Advisory Committee of the Music Academy, Madras and Vidwan Sri Joshi of Calcutta. This demonstration was very highly appreciated.

I am glad therefore that in your Seminar on the 14th & 15th February 1981, there will be such demonstrations and discussions on a larger scale. I trust it will give the lead for similar seminars to follow.

I am happy to note that Smt. Kamaladevi Chattopadhyaya will be presiding over the Seminar. She is the fittest person to preside on this occasion. I request you to kindly convey my regards to her.

I wish the Seminar a grand success.

13th February '81

**Seminar on Music & Musicology held at the Sri Shanmukhananda  
Fine Arts & Sangeetha Sabha**

**The opening day**

*14th February 1981*

The first-ever Seminar on Music & Musicology by the Sabha was held on the second floor foyer of the Sabha for two days viz. the 14th and 15th February 1981 decorated specially for the occasion. A large gathering of distinguished maestros, musicologists, members of the Sabha and rasikas was present.

The proceedings commenced at 9.30 a.m. on the 14th instant with a Prayer rendered by Smt. Kalyani Sharma.

Shri S. R. Kasturi, Vice-President of the Sabha, welcoming the gathering said :

**SRI S. R. Kasturi's Welcome  
Speech :**

" Smt. Kamaladeviji, distinguished musicians & musicologists, ladies and gentlemen,

The privilege and pleasure of extending a cordial welcome to all of you has fallen to me, in the unavoidable absence of our President, and I shall discharge that duty with humility and earnestness. All of you have spent a good deal of your time, energy and ability in studies and researches in the two major systems of classical music viz. the Carnatic and the Hindusthani, and our thanks are due to you for accepting our invitation to this Seminar, the first of its kind arranged by the Sabha.

Our gratitude is due to Smt. Kamaladeviji for kindly agreeing to inaugurate this Seminar. She not only adds grace, dignity and weight to this unique occasion, she represents Indian culture at its best, and has been continuously associating herself with the cultural activities of our country for decades. As such, there can be no better choice for opening this session. Her participation in our freedom struggle was an inspiration to us. With her zeal in promoting Indian handicrafts, her deep interest in the welfare of artists and artisans and her dedication to great causes, she has been continuously serving our country in many fields and won numerous awards such as the Magsaysay Award, Padma Bhushan etc.

She is responsible for the establishment of 30 Natyasanghs all over the country, linked together in a Federal set-up with the Bharat Natya Sangh at the top - the first ever training centre for dramatic art. This is eloquent proof of her great service to the histrionic art in our country. We are therefore doubly fortunate that Smt. Kamaladeviji is going to inaugurate this Seminar. On behalf of the 5,000 members of our Sabha and the musicians and musicologists of Bombay, I extend a warm and cordial welcome to Smt. Kamaladeviji and the distinguished

participants of this Seminar, whose deliberations will surely be rewarding and a source of inspiration to all of us assembled here to day. ”

Shri Jaya Rao then read out the Messages received from Shri S. K. Patil and

## Inaugural Address of Smt. Kamala Devi Chattopadhyay, Chairman Sangeet Natak Akademy

The Organisers of the Seminar, Eminent Musicians, Ladies and Gentlemen,

I feel most diffident to perform this function and I do not say it out of any false modesty. I am very well aware of my limitations. It is one thing to learn music and another thing to be a scholar in music which I am not and I don't pretend to be. Over the years I have been in touch with exponents of music; I have great respect and regard for all the Artistes and I feel deeply indebted to them for the great service which they render to keep our heritage alive, when so many in our country very lightly throw it off. Therefore, their service becomes all the more precious.

### A Sense of want

It is true we have achievements to our credit, I mean the credit of this country, even in recent years. But I feel somehow a sense of want that it has not been adequate. The one factor that has loomed very large on the horizon is Modern science. Some just succumb to it like we do when we use a mike which I think is an abominable instrument. It distorts sound and I feel after a time we won't even remem-

others. The Chief guest and the participants of the Seminar were presented with bouquets. Smt. Kamaladevi then delivered her Inaugural Address.

ber what a pure note is. We will have got so used to this distortion. Even in a small room now nobody will sing a tune unless a mike is put before the singer. We have just become such slaves to this.

### Acoustics Fundamental

What we really need is better acoustics wherever we have a hall, about which we are most indifferent. That is where I feel we accept certain things which are brought by science and technology and distort other things. The mike is useful in certain things but not in a delicate operation as music. There should be far more emphasis and insistence by the musicians that when halls are built, acoustics are of supreme importance. You do not need to have a huge hall like the Centre for Performing Arts. I am saying this because it is a very deep, fundamental thing to music. We have inherited perhaps not merely a great theory of vibration but a great experience of vibration which perhaps nowhere else in the world have people been made so conscious of. In the Centre for Performing Arts, they have some of the latest machines that record vibrations and they are using them so that each Raga

may be correctly set. They do it in three repetitions so that when we want to know what a particular pure raga is, there is a record. Our ancestors did not have a record but they knew what these vibrations were, they were so sensitive to these vibrations and therefore they evolved melodies in tune with the vibrations of certain hours, certain parts of the day and the seasons, various moods created by natural phenomena like rain, thunder and lightning. It is not mere fancy when we were told that a certain raga will bring on the light because to them it was an experience. All that they had to do was to sensitivise this vibration. What the West is doing now is to prove it by machines. You can imagine what a wonderful experience our ancestors had because they used only the human body and its own sensitive organs. But we pay very little attention to this very fundamental theory of music.

We talk about the ragas being related to the different parts of the day, of certain seasons or natural phenomena but we never think what a true fundamental experience it was. It was not mere fancy; it was not a novelty; they did not do it because they wanted to invent a whole lot of little tunes but it was a great human experience and it was an experience that came out of very fine, evolved souls. It was not merely a spiritual experience in devotion to a deity that expressed itself in the various fine emotions which really, truly are spiritual.

### Moods & Vibrations

I feel it is a great pity that today when we are confronted with so much

mechanism, we do not try to focus and project the great experiences. This is one of the things the musicians could do; one of the things that All India Radio could do, if it could get musicologists who will be able to delineate and express what these moods are and how we react to vibrations. Quite recently a musician was demonstrating this fact to us when we had a discussion on communication: how we can use the modern media in a more elevating manner than is being done now either by Radio or much worse by the T.V. and he said he was requested from time to time to lecture in music colleges in foreign countries. He had been able to make the students feel though perhaps in a small limited way what these vibrations were because he made them conscious that each hour, each part of the day, had a mood. It is strange that he should be invited and welcomed by foreign music people whereas we in this country pay the least attention to this.

### Distortion

All that happens is that modern science and technology keeps encroaching on us, of which the microphone is a symbol. Specially when it is put before instrumental music, say, Veena, it is terrible because this is one of the gentlest, sweetest instruments and we really distort it because we are insensitive to the vibrations. We do not even know how hurtful it is when we distort the vibration which a beautiful instrument creates. Well, we have musicologists here. The Sangeet Natak Akademy has been making an attempt to try and work out some kind of fruitful liaison between modern science and our traditional forms of

expression. It is one of the things I felt was very important and we have organised some group discussions, seminars on this subject, and I feel it is time, specially when the mass media is taking such a grip over this country.

All that the Radio means today to the rural areas, probably apart from a few talks on seeds and manure, is film music. That is the biggest offer we have to make with our modernism: to take that film music to the rural areas. Then naturally people, particularly young people, feel it is something superior because it comes from an urban area—the urban area has such an aura, with all its glamour and glitter. Of course they are not aware, perhaps, of the dark sides of urban life. However, this is what happens. Then you also know, particularly in a city like this, what western music today offers to young people.

### **Innovations & Tradition**

Why is it not possible for us to have new innovations with our traditional background? Surely we can have innovations that would satisfy, cater, to the young. All that happens is it is not even the Jazz any more which had a grace of its own because it came from very genuine sources. But now we have come to Pop and many other dark shades of this type. It is obvious that the young people feel a need for something more than what we are offering and these are some of the questions which the musicologists should apply their minds to. It is very good to delve into the past, the records that are there. Probably in the years to come, so many texts will be exposed or published but we have to have a cer-

tain amount of innovation. It is because of the impact of modern science and technology in which we now steep our young people and make them turn their backs completely on the tradition. They feel it is slow, not so exciting, but it is for you to point out what is the core of our music tradition and make them aware of all the excitement that lies in it.

This is one thing I would like to appeal to all the creative minds of the music world—the need to have new innovations that would be typically Indian, that would be a fruit of this soil, of this background, this tradition because that we would be able to offer to our young people and to the rest of the world just as Jazz and Pop have travelled everywhere. We welcome, and Bombay hosts, these big melas with the Pop singers coming from everywhere as though we have nothing to offer in this. We pride ourselves, we pat ourselves on the back with our great musicians, music traditions, our wonderful knowledge; but don't we have anything that we can offer to those new generations, nothing to those who come from outside and bring sometimes what seems very cheap stuff.

### **Hybrid Forms**

What is the use of a great tradition if it cannot serve the growing generation? That is one of the things we have to think about because we do not know how long this can be sustained. We have now one hybrid form in the shape of film music and we know how it has conquered All India Radio which now indulges a very great deal in this. We had light music, we still have light music which we should have

been able to offer but not enough, effort was made or perhaps those who make our policies are not informed enough, do not take the trouble enough so we are flooded with other things. I would, since you have asked me to address you today, like you to seriously ponder over these problems because they are very real. You see what is happening especially in this city which is perhaps more responsible than any other for the growth of film music. They are known as Bombay films not only in India but in other Asian countries. It is a pattern by itself which carries the music with it.

### **Need for New Forms**

We have great possibilities in folk music. But anyway, you can with your knowledge, with your creative talent, be able to create other forms, other expressions, other moods and that is where the genius of the people shows. I am very glad we have with us Prof. Ansher Lobo who has given perhaps most of his life to the study of the origin and growth of Indian music. He is trying to prove that so much of the music had its birth here and India evolved it. Well, even if you cannot boast that is the whole of it, which he is trying to prove, nevertheless, India has a great variety of music which no country in the world has (cheers) and we have to do something with it. To think that tradition does not appeal to so many of our young people who have to turn to other things—that really is not a very happy commentary.

### **Akademy's Great Efforts**

Sangeet Natak Akademy is making great efforts. We give funds to the students

not so much to learn music as to organise concerts, to get good musicians to sing and play to them. That would be one way by which they can take interest and develop respect. Of course we do that also in other fields like the theatre and we particularly do that to technical institutions. I am glad to say that the I.I.T.s. have responded extremely well and they are asking, in fact, for more funds because they find this rewarding.

### **Task Before Bodies**

So these are some of the things that should be attempted by the music organisations. You have not merely to criticise the young people but to say what alternatives you can offer to them. Because after all, the future is in their hands and all the efforts we are making will come to nothing if we cannot retain their innermost interest in this tradition. I would like to thank you all for asking me to be here with you. You were fully aware I would not be able to talk on music but this is the experience that I am going through and I have told you of some of the efforts that I have been trying to make through the Akademy to meet this situation. But you people can do much more because you are creators of music, the instrument, the means of mass communication is in your hands and you can hope for the best results to be achieved through your efforts.

Thank you.

[This was an extempore Address—Ed.]

## Keynote Address

The Keynote Address of the Seminar was delivered by Kalaimamani Prof. T. V. Ramanujam. He said:

“Distinguished Kamaladevi, most eminent musician, musicologists, Principals of the Institutions, Heads of Departments, all those people who are seriously concerned with the problems which face those who greatly value the rich heritage of this country, music lovers,

Smt. Kamaladevi has struck the very right note, namely, that the appeal of music is not felt today by the younger generation. If you take any audience in any part of India for Carnatic or Hindustani music, you will find that the average age of listeners is above 40. Even today, for this Seminar, we have mostly middle-aged or old people, which we can understand since the subject is largely technical and we can't expect younger people to be seriously interested in it.

My keynote address today has been prepared with a thought on what are the duties of performers and listeners, what are the responsibilities of Sabhas and what are the disciplines to be observed by listeners. All these parties are responsible today for the younger generation not having the same spontaneous, great abiding interest in classical music whereas, when I was young, hundreds and thousands of people of my age in those days used to throng to the music of great stalwarts. Today, the audien-

ces are not of the same category. The reasons are many - one of them has been rightly stressed by Smt. Kamaladevi, viz. the failure of people to develop their voice in such a way that their abject, slavish, pitiable dependence on the mike and amplification has become now so bad that even musicians have completely abandoned Voice Culture. There are many defaults on the part of performing musicians, the audiences and the organisers.

The title of my Keynote Address is :

“*The Problem of Diminishing Appeal of classical music to the younger Generation and consequent diminishing audiences of the country's youth—Task ahead of the musicians and the listeners*”.

I fully realise the inadequacy of my equipment to speak, with authority and authenticity, at such a gathering of very knowledgeable musicians and musicologists, Heads of Departments of Music in Universities, Principals of Institutions teaching music, and other experts in their respective fields.

Nevertheless, I have ventured to take this opportunity of sharing with all of you certain carefully considered thoughts, on a subject of importance and significance to all of us, and to thousands of others in different parts of India who have some “kinship of spirit” with us in this matter.

These thoughts of mine are *not* based on fads and fallacies, not on pride and

prejudice, not on whims and fancies, nor purely on the back-chat of the uninformed or the underinformed listeners of music concerts—Hindustani as well as Carnatic.

Ever since 1924, (that is, exactly over a period of 57 years) I have been a very keen and attentive listener of classical Carnatic music concerts, along with others of nearly my age, and studying with me in the same college or in the same university in Madras, like the late G. N. Balasubramaniam and Shri C. K. Venkatanarasimhan, who is usefully and happily living amidst us today. I have also had the opportunity of *close and friendly* relationship with most of the eminent performing artistes during these 57 years—both vocal and instrumental. Further, I had at a very early age (unfortunately temporarily) tuition under the great Ariyakudi, when he used to come to Madras, and stay, almost continuously for several weeks, with the late Vidwan Sessa Iyengar.

### Quantitative Increase—Qualitative Decrease.

During these 57 years, I have noticed, as many of you also would have noticed, a trend which is by no means a satisfactory one. Gradually, and more rapidly during the last 20 years, the performers as well as the listeners have increased phenomenally in *numbers*, but the art has gone down in *quality*.

It is true that those whose profession and whose main means of livelihood is *performing in concerts* held in temples, marriages, Sabhas, A.I.R. Stations or Doordarshan Kendras, have considerably increased in *number* and in their earnings, as compared to what they were in the early twenties and the thirties and even the forties of this

century. At the same time, “the sense of values” in rendering classical music and the “sense of values” of those listening to music have changed very much; and the change has been, I am sorry to say, a change “for the worse”, and not a change for the better.

### Indispensables

Let me reiterate what may be considered non-controversial and even commonplace, but which is worth repeating any number of times, namely, the “*Indispensables*” of a good classical musical concert. In the first place, you will all agree that music should *not bewilder*, or *puzzle* or *mystify* the listeners. *That* should not be the aim of a performer. Unfortunately, during the last two decades, quite a considerable number of performers appear to take pleasure in bewildering and puzzling the listeners! The true aim of a musical concert should be at least to please, and if possible, to engross and enthrall the listeners. That is possible, only if the performer himself deeply and sincerely enjoys the music he pours forth, is moved, by the Sahitya of the Krithis he renders, and has in full measure what is aptly described as “Swanubhava”.

It is true that the *spread* of interest in music is much greater today than before. We have, with a few notable exceptions, larger audiences, more and more sabhas, more seminars and discussions, more annual festivals etc., than we had in the early twenties or thirties of the century. But while the spread of interest in music is becoming larger and larger, the *depth* of knowledge, sincerity in rendering, or in other words, the minimisation of the commercial motive and, to put it differently, the desire to play to the gallery, and work up to the ill-concealed soliciting for thun-

derous applause - these trends are unfortunately becoming more common and more powerful than ever before! And that is why I have taken the liberty of restressing what may at first sight appear to be obvious.

### The Seven Indispensables

Platitudinous though it may seem, music which sends the listeners into rapture and ecstasy *must* have the following indispensable ingredients :

- (a) Impeccable and never-failing Sruti Suddha ;
- (b) Great Raga Gnana,
- (c) Splendid mastery and great facility and felicity in using Gamaka Gnana, and consummate skill in embellishing by "asaivu" and "karvai" at the right points ;
- (d) Very adequate Laya Gnana ;
- (e) Large and increasing repertoire of the compositions of all the great composers, *whose compositions have stood the test of time*, and particularly of the unrivalled Sadguru Thygaraja. Of course, the repertoire should also include the compositions of the other two of the Trinity, Purandara Dasa, and Swati Tirunal, and also of the Tamil songs of the great composers like Papanasam Sivan, Arunachala Kavi, Mutthu Thandavar, Arunagirinathar (Tirupugazh), the Javali and Padams of Kshetrappa, a few Thillanas, etc.
- (f) A correct and beautiful "Sense of Proportion" ;

(g) And, last but not least, voice culture.

### Sruthi Suddha

It may be noticed that I have deliberately chosen my adjectives for the "indispensables" of a truly pleasing and enthralling classical music concert. For Sruti Suddha, I have used the adjectives "impeccable" and "never-failing". No concert where the vocalist as well as the accompanying artistes do not strictly, scrupulously and *always* adhere to the sruti, chosen carefully as per the condition of his voice, can be of absorbing interest and move at least the informed listeners to tears of joy - "ananda bashpa". That is why sruti is referred to as the "mother" of music. "Apasruti" was as much dreaded as "Apaswara" by one of the most popular vocalists of recent times, namely, my dear friend the late lamented Madurai Mani Iyer. Blind to every distraction in the world, and *immersed* in aesthetic enjoyment of his music which was always inextricably aligned to "Sruti suddha", Madurai Mani became a rage, not only among the sophisticated connoisseurs but also among the enthusiastic youth, who gathered in their thousands, to listen to his concerts at least through the mike and the amplifiers, when he sang at many temple festivals. "Sruti suddha" in the case of many vocalists went out through the window, and the younger generation of listeners walked out of the door!

Unfortunately, how few of the vocalists in the world of classical Carnatic music *today*, take the pains necessary, make the preparatory effort necessary, and spend many years of training and practice needed for achieving "never failing sruti suddha" ?

### Great Raga Gnana

The second essential feature of the equipment of the eminent and popular performing musicians of the twenties and forties of this century (like Maharajapuram, Ariyakudi and several others in vocal music and Rajaratnam, Chidambaram Vaidyanathan and others in Nagaswaram) is *great Raga Gnana*. Please mark my adjective "great"; Raga is the soul of Indian Music both for the Hindustani and in the Carnatic system. Its appeal does *not* depend upon the "rasas" associated with the "Sahitya". The appeal of the Raga is *not* based on Bakti Rasa or Srngara Rasa. *It is based entirely on the extraordinary richness of its melodic content and the "Naagarika" (Pleasing sophistication) of its Gamaka Prayogas*. It thus becomes nearly "absolute music." One can say boldly that *only he* is a great vocalist or a great vainika or violinist who is able to make an audience *involuntarily* burst into applause and exclamations of "sabash" from different parts of the music hall, by rendering a raga, with *swanubhava*, feeling and artistry. Such artistes are becoming rarer and rarer. Many of the vocalists of today seek applause (and get it too) *by the length* of the *swara prasthara*, the volume of the sound created by the Mridangam, the Ghatam, the Ganjira etc. separately and jointly and similar artifices.

In an ideal music concert, the raga should be delineated, step by step, with such Gamakas and Akara Prayogas and such adherence to sruti, that touches the hearts of the listeners who listen and enjoy with eyes closed, "drinking the soulful music through the ears", as Bharathiar used to say to Kuvilai Kannan".

### Very Adequate Layagnana

May I now pass on to yet another ability which a good performer of moving and

pure music should cultivate and acquire, namely, "adequate Laya Gnana." The reason why I have chosen the adjective "adequate" for Laya Gnana is because "sruti suddha" cannot be *overdone*; but indulgence in *laya* is often *overdone*! The striving after rhythmic gimmickry and acrobatics on the part of the performer has been *the undoing of chaste, pure, leisurely, lovely, serene, and tranquil music*. Please do not think that I am unaware of or that I am under-estimating, the importance of "Kala Pramana". Actually, not only in music, but also in *every aspect of life*, Kala Pramana and Rhythm exist. The heart must beat in rhythm. The moment it loses its normal rhythm, an expert cardiologist should be sent for. The respiration has also got its rhythm. Therefore, rhythm *does* and *should* play a big part in music to make it pleasing, "sastraic" and "sampradaic". However, giving it *more* than its legitimate and high place leads to disaster in making a music concert unmusical, so frightfully noisy, appealing more to the mind than to the heart and the emotions. It is only *those* who are unable to depend upon a beautifully cultivated voice, abundant Raga Gnana, full knowledge of the moving meaning of the Sahitya of the kritis and other pieces rendered, who need what is called a "full bench" of accompaniments like Mridangam, Ganjira, Ghatam, Dolak, Morsing and Konakol !

I have heard my elders, who belonged to the very early years of the century, say that Maha Vaidyanatha Iyer, Patnam Subramanya Iyer, Poochi Srinivasa Iyengar and Madurai Pushpavanam, did *not* crave for the so-called "full bench"! Neither did the great performers of a generation later to them, like Ariyakudi and Maharajapuram, need this "full bench" of accompanying artistes. The aim of a good



correct and pleasing music concert should not be to exhibit mastery over rhythmic calculations, and to embarrass accompanists by strident and surprising variations in the tala patterns. That is why I have used the word "adequate" for mastery over Laya. It is necessary, but *overdoing* this has been one of the curses of concerts of these days.

### Ever Widening Repertoire

Another factor which has led to deterioration in *depth* (expansion of *spread* notwithstanding) is the utterly insufficient repertoire of Varnams, Krithis, Ragas, Thillanas Padams, Javalis etc., with which musicians of today are in a hurry to become performing artistes! The giants of the past were "students" all through their lives. The variety and abundance of their repertoire were not only large, but were ever-increasing. The same can be said of that "Queen of Music", Smt. M. S. Subbulakshmi, who learnt music from many sound, knowledgeable and poised teachers. She is still learning *new* things, provided they are pure and soulful as witnessed by her learning and rendering the Narayana-bakthi-soaked songs of Annamacharya.

How much in a hurry are many vocalists of today! No wonder the quality of their music tends to become amateurish, and no wonder they have to depend on endless and tiring Swara Prastharas and rhythmic acrobatics, more on the grammar than on the poetry of music, more on "musical noise" (if such a thing is possible) than on at least *attempting* to give music that Lord Krishna is said to have given through His flute which made even shepherds, shepherdesses and cows spell-bound with ecstasy.

### Rare Ragas Sparingly to be used

Further, many vocalists of these days forget that the main dish in a "feast" of

music is provided only by the Rakthi Ragas like Thodi, Sankarabaranam, Kambodi, Bhairavi, Kalyani, and *not* by "Apoorva" Ragas. In such rare Ragas there should only be a Krithi or a piece sung, without a raga prelude and without swara avarthanas. I would like to say publicly that on this point, as on several others, I agree with the views expressed by my good friend and sahridaya, Shri S. Y. Krishnaswamy.

### No Need for New Creations

Equally wasteful, fruitless, and futile are the efforts of some otherwise every able and accomplished performers to "invent" or "create" new Ragas, and compose new Krithis! At best one can only "discover them" because they may not have been in use. The great musical Trinity, and particularly Thyagaraja, have left so much that is excellent that it is *utterly unnecessary* to waste one's skill and time (and also the listeners') by trying to *add* to them. What we have inherited is a legacy which has infinite *variety* and admirable *abundance*, and *all* of them have insatiable charm.

I do not deny that *innovations* are necessary. In fact, every great reformer was an innovator of the Vedas and Upanishads and Brahma Sutras. In Music, the Trinity did "add", "innovate" and "improve"; but the innovations *were all improvements!* They were all changes for the better. Departing from sampradaya and tradition just for the fun of it, or give one the pleasure of displaying one's vidwat is pitifully wasteful of time and energy. The great Acharyas in Religion and the great Trinity in music fully realised that tradition and Sampradaya *do not* and *should not* imply *stagnation*. They valued tradition to the extent that it did not stand as an obstacle to *growth*.

### Need for a Sense of Proportion

I now come to the need for acquiring a beautiful sense of proportion on the part of any performer who intends to avoid boredom and satiation, leading to inattention, the imp of the Concert hall, as E. M. Forster put it, on the part of even well-informed and keen listeners.

I have heard Ariyakudi quoting his great guru Poochi Srinivasa Iyengar who compared a four-hour concert to a beautiful Temple. It will be admitted that a great temple should have a sanctum (garbhagraha), a Muha Mandapam, side-temples for "Ishatadevathas" like Anjaneya, Andal, Ambal, and for the great Alvars and Nayanmars, broad Prakaras, and enclosed by massive and high compound walls. Similarly, said the great veteran, a concert must have a beginning, a middle, and an end, *all in their places*—nothing important left out and nothing irrelevant creeping in. It should be a beautiful piece of "musical architecture", which is impossible without a fine Sense of Proportion. To boast, as some do that they can sing a *single* raga like Sahana for 3 hours, or give a full 4 hour concert with only 2 ragas and 2 krithis, is like a man inviting people for a feast, and displaying to them his prowess of eating 100 idlis consecutively and within 15 minutes! In other words, however excellent it may be, nothing should be *overdone*.

### Voice Culture

Further, one of the basic causes for the diminishing appeal of classical Carnatic music, particularly among the younger generation, is the increasing tendency to neglect "Voice Culture". This disease of neglecting voice culture has luckily *not*

spread among the vocalists in Hindustani music. In fact, the need for voice culture is greater in Carnatic music, because Gamakas are so indispensable in Carnatic music - not only in the rendering of Ragas, but also in the proper rendering of Krithis. One of the reasons why Hindustani music is popular in South India is the delight that pleasing music produced by a *trained voice* is able to produce. Carnatic music does not attract the North Indians so much because of the absence of voice culture on the part of many of the present generation of musicians from the South.

I am aware of the fact that Ariyakudi Ramanuja Iyengar, *after* his initial grounding in the "basic and foundational beginnings" of music by Namakkal Narasimha Iyengar and *before* he learnt all the embellishments and finesses from his Gurukulavasa with Poochi Iyengar, used to go during the early hours of many mornings to the 1000-pillared Mandapa of Srirangam and practised what is now called "Voice Culture" and "Akaara Sadhakam". Not many are aware of the fact that the great geniuses of Carnatic Music like Palghat Mani Iyer and Lalgudi Jayaraman owe their eminence to the truth that "genius is nine-tenths perspiration and one-tenth inspiration".

While arresting and reversing the trend of the diminishing appeal of pure, chaste and classical Carnatic music, especially to the younger generation, is the task ahead of the performers, I would like to conclude with a brief para on the duties of the listeners, the Sabhas and other organizers of concerts.

### Listeners' Duty

The listeners of recent years have a tendency to go to a music concert, exactly as they would go to a social club, with a lively

interest in what the canteen or the cafeteria can provide, or how they can meet friends and have a small chat with them, or how the ladies can exhibit their new sarees and their ornaments etc and several other motives utterly unrelated to the motive of enjoying calmly and silently good music. All these attitudes of minds should change. Every kind of higher and refined enjoyment requires a "cultivated taste" and an "appropriate atmosphere". The listeners should go to a classical Carnatic music concert as they would go to a temple. Serenity, tranquility, keenness and attentiveness are very necessary on the part of the listeners. No one should walk out in the middle of a song or a raga or the "thani avarthanam". *The mike should not be kept at a high volume.* It is that which enables the listeners to go on "chatting and even chattering" and to walk in and walk out as they please. The volume of the mike and the amplifier should be such that even in the biggest hall listening will be possible *only if* the listeners are keen and attentive.

### Right Place for Experiments

Lastly, I wish to make an earnest appeal to the present generation of performers *not* to make any experiment in rendering a raga or a krithi *after* they take their seats on the platform for their concerts. All experiments must be done during their practising hours at home or in any other available quiet place (and such hours of *practice* must be very, very many, as said earlier), and what is given to the audience should be a beautiful and "finished" product.

It is absolute lack of consideration for the audience to try experiments in a concert under the pretext of giving free play to "manodharma" and the "mood" of the moment. It is not very dissimilar to the habit of some musicians to come to the platform without making the necessary sruti adjustments and making the poor audience noises quite a considerable time in listening to the noises produced during such adjustments. Such "Manodharma", imagination, new sangathis, etc., *should* be brought into fullest play when singing before the musician's family or a select circle of friends who can bear five failures for one success—that one success being so thrilling as to compensate for the five failures. But once the most musical and successful experiment has been selected by him and the few, select and objective connoisseurs have lauded it, that and that alone should be presented to the larger audience who perhaps travel miles to go to a concert, not for entertainment, not for witnessing or hearing angularities and excrescences, and not even for seeing and hearing "experiments" being made, but for perfectly artistic and most beautifully "finished" things of joy, inspiration and ecstatic delight of a spiritual nature.

Dear Sahridayas, I will be grateful if my keynote address can *provoke* and stimulate thought on this important problem even if on some of the points many of you differ from what I have said. The creation of a forceful public opinion on this subject is what I seek. And if I feel that it has been achieved to some extent by what I have told you this morning, I shall have a sense of fulfilment.

### Dr. S. Ramanathan

Dr. S. Ramanathan was then requested to take the Chair and conduct the proceedings. After taking the Chair, he said :

Prof Ramanujam, Fellow musicologists, musicians and friends.

I feel greatly honoured to be called upon to Chair this session. In the two day's Seminar, the first day, i.e. today, has been allotted to a very fundamental subject in our music viz. "Shruthis in Indian music". I am glad our Prof. T. V. Ramanujam has provided the keynote to the Seminar. Adhara Shruthi in our system, is the keynote which has now been well sounded and now the concert will go on !

In today's session, we are having 6 papers instead of 5. The 6 papers will be

- (1) "The concept of Shruthis" by Shri T. S. Parthasarathy, which will provide a valuable introduction to the subject.
- (2) "Solution of Bharatha's 22 shrutis" by Prof. Ansher Lobo.
- (3) and (4) Two papers on the application of Shruthis in Ragas by myself and Smt. Vidhya Shankar
- (5) Paper by Dr S. Seetha on "Shruthi, Swara, Swarasthana and the Gamaka"
- (6) Prof. R. Sathyanarayana's paper on "Srutijati, a study in textual and psychoacoustical exegesis".

There will be a full session set apart for discussion, after the papers have been presented. So you may mark your ques-

tions and put them in the separate session so as not to interrupt the speakers. All speakers will be called upon to reply to the questions, whether from the audience or the participants themselves.

"Shruti" is a subject that has been dealt with by eminent writers of treatises on music and is really a recurring problem. Someone here remarked it seems : "The subject has been discussed threadbare. What is there to talk about further ?" I agree that the subject is the same, but people are still exercised over it. It has new facets. We have therefore chosen this subject. Shruthi is 'matha', as important as mother and we have 'adhara Shadja', the fundamental note. Our ragas are made up of swaras and swaras are born out of the shruthis. The relationship between the two will be considered in the papers to be presented.

I have great pleasure in calling upon Shri T. S. Parthasarathy to read his Paper. He is an eminent musicologist who has a number of western scholars working under him, who is deeply interested in the history and sastra of music and has been giving a series of lectures under the auspices of the C. P. Foundation on the history of Carnatic music and on the lives and works of composers and thereby been rendering a very useful service and last but not least, he is the Secretary of the prestigious Music Academy, Madras.

Mr. T. S. Parthasarathy thanked the Chairman and presented his paper.

## The Concept of Srutis In Indian Music

By

T. S. PARTHASARATHY

It is a great privilege to me to be invited to participate in this memorable seminar organized by the Shanmukhananda Fine Arts and Sangeetha Sabha and I am thankful to the Sabha for this opportunity given to me.

The science of musicology is making such rapid strides in India in recent years that a periodical review of the various aspects of musical research at a seminar like this becomes essential. New light is being thrown on the Shruti problem from time to time by musicologists who use modern technology and seminars like this enable us to keep abreast of new developments.

It is also a happy augury that the Hindustani and Karnatak styles of Indian classical music are coming closer to each other than ever before. Tomorrow's meeting will be devoted to this subject.

### A Recurring Subject

The Sruti problem is being discussed by musicologists and physical scientists from 1912, not to speak of the earlier texts and controversies found in works in Sanskrit and perhaps in other languages also. In 1912 the late Abraham Panditar of Thanjavur organized a Music Conference at his own expense at which his theory of 24 Srutis to an octave was discussed by experts. Panditar conducted a total number of eight

such conferences before he passed away in 1919. He was thus the harbinger in conducting music conferences in India.

The first All India Music Conference, held at Baroda in March 1916 in the Central Hall of the Baroda College, was a landmark in the annals of modern Indian music. The blue print for this conference was drawn by V. N. Bhatkhande. Among the papers read at the conference were those by K. B. Deval and E. Clements on Srutis. Clements came to the conference armed with a Sruti Harmonium. The theory of Srutis propounded by him and Deval was vehemently opposed by many musicologists, including Abraham Panditar and was ultimately rejected.

The next All India Music Conference was the one held at Madras City in December 1927 under the auspices of the Indian National Congress. A number of South Indian and North Indian musicologists, including the late Hulugur Krishnacharya of Hubli, attended the conference. Krishnacharya was an expert on the Sruti Problem and later wrote a book in Sanskrit verse called the 'Sruti Siddhanta'. The Sruti problem was discussed in great detail and a resolution was passed that "there were only 22 Srutis (11 from Ma and 11 from Pa Samvada) and 12 svarasthanas etc." This was, however, not the end of the question as scholars continued, and still

continue, to apply their minds to the Sruti problem and have come forward with diverse and ingenious estimates of Srutis as 27, 32, 48, 53 & 96. Truly has it been said that 'Srutis are infinite'. (Ananta vai Srutayah).

### What is Sruti ?

The Sanskrit word 'Sruti' has many connotations ranging from 'hearing', the 'ear' 'a sound', 'the Veda', 'the constellation of Shravana', etc. Sruti also means 'that which is heard'. Musically it points to the interval between notes which can be just perceived by the organs of hearing. In Karnatic music 'Sruti' means a drone like the Tanpura. There is a harmonium type drone instrument called the 'Sruti box'. Theoretically Srutis are infinite but for practical purposes 22 have been enumerated and distributed within an octave. This segmentation does not imply equality in size and there is no equal temperament involved in this arrangement. Actually our Srutis are unequal. The concept of Srutis like the raga system, is one of the finest contributions of India to world music.

It would appear that the concept of Srutis in Indian Music is as old as the Naradisiksha (circa 1st century A.D.) It is the most important *siksha* among all others as it deals with the problems of music, both *vaidika* and *laukika*. From a statement of Narada in this *siksha* we come to know that microtonal units (Srutis) were in use in both the gandharva and formalized desi types of music.

### Bharata

Bharata who came a century or so after Narada analysed the seven *laukika* tones, shadja etc . . . into 22 minute tones on the basis of the genus-species or *jati-vyakti*

(cause effect) theory as devised by Narada. Bharata's treatment was more elaborate, methodical and scientific. He has described 18 *jatis* that evolved from the two basic scales (*gramas*). viz. Shadja grama and Madhyama grama (Narada had earlier said that the practice of the third grama, the Gandhara grama, was restricted within heaven i.e. in the Deva loka and Gandharva loka). Bharata says, "Dvau gramau visrutau loke shadja madhyama saminikau".

It is well known that each of these *gramas* includes 22 Srutis in the following manner: Shadja grama Srutis — three in rishabha, two in gandhara, four in madhyama, four in panchama, three in dhaivata, two in nishada and four in shadja.

In the madhyama grama, panchama should be deficient by one Sruti.

Bharata explains the *pramana Sruti*, two-sruti, three-sruti and four-sruti intervals with the aid of two *vinas* with seven strings each.

Since the days of Bharata we have been wittingly or unwittingly following this method and faithfully supporting his scheme of 22 srutis.

### The Silappadikaram

The Tamils in the far South appear to have been acquainted with the scheme of 22 srutis even in the 2nd century A.D. From the *Silappadhikaram*, a Tamil epic written about this time, we find that the Shadja grama (called Arumpalai) had been accepted as the basis for deriving new scales. From the commentaries on this work, it would appear that the Tamils had also accepted the scheme of 22 Srutis.

Later, however, Abraham Panditar in his voluminous work "Karnamrita Sagaram" quoted the same references to support his scheme of 24 Srutis.

### Different Shades of Meaning

The word 'Sruti' was used with slightly different meanings by writers who came after Bharata. Matanga defined it as a sound which can be grasped by the ear. Kohala said that some people took the Srutis to be infinite. Srutis are convenient steps of measurement of pitch, analogous to notes. To define the Sruti Sarngadeva gives a method in his *magnum opus* the 'Sangita Ratnakara'.

A string is fixed on a Vina in such a way that it can produce its lowest pitch. Now, tune another string at a slightly higher pitch but so close to the first that a third tone cannot be introduced between them. Similarly, tune a third string just above in pitch to the second, so that there cannot be introduced another tone between the second and third strings and so on. The strings so tuned are said to be one Sruti apart.

Sarangadeva also mentions the term Sruti-Jati and refers to five classes of Srutis viz. *dipta, ayata, karuna, mridu* and *madhya*. He then goes on to enumerate the varieties *tivra, kumudvati*, etc., which result from their allocation to the seven *svaras*. The term Sruti-jati was perhaps coined by Sarangadeva himself.

### Maharana Kumbha's Contribution

Among the post-Sarngadeva writers on music, Maharana Kumbha (1443-1468), author of 'Sangita Raja' stands unique for his treatment of Sruti. He furnishes information not found in other texts. The

number 22 of the Srutis is identified with the same number of nadis in Art, Kantha and Murdha. Srutis are said to be the cause of the manifestation of Svara. This seems to imply that Sruti represents the unmanifested state of 'Svara'. Maharana Kumbha also refers to a two-fold classification of Sruti as Svara Sruti and Antara-Sruti. This seems to imply that the last Sruti of an interval can be taken as svara-sruti and the intermediary Srutis, between two svaras or the sounds falling in the small intervals of Srutis among themselves, may be called antara-srutis.

Srutis are also held to be three-fold according to their manifestation in three Sthanas and according to Indriya-vaigunya. After citing all the differences of opinion about srutis, the Maharana says that the number 22 alone is acceptable. The concept of Sruti-jati is taken up next. The Prayojana or the object of the demonstration of Sruti is said to be the division of the classification or distinction of two *gramas* viz. Shadja grama and Madhyama gramas. Srutis are not 'Ranjaka' by themselves but they are pleasing to the ear only when they are manifested in *Svaras*.

### The South Indian Musicologists

A student of Sruti must not forget to take into account the works of a host of South Indian musicologists who wrote in Sanskrit like Vidyananya (C 1350), Ramamatya (C 1550), Venkatamakhi (C 1620), Raghunatha Nayak (1614-28), Somanatha (C 1609) and Tulaja (1729-35). Vidyananya is stated to have written the 'Sangita Sara' but the original of this work has not been traced. We find extensive quotations from it in the 'Sangita Sudha' attributed to ruler Raghunatha Nayak of Thanjavur but actually written by his minister Govinda Dikshita, father of Venkatamakhi.

Both the 'Svaramela Kalanidhi' of Ramamatya and the 'Chaturdandi Prakasika' of Venkatamakhi have been attacked by writers like the late Hulugur Krishnacharya as 'error-ridden and unscientific'. According to Krishnacharya, it was only Tulaja who correctly understood and interpreted Sarngadeva's work.

Somanatha has described the 22 Srutis as emanating from the 22 *nadis* stretched cross-wise in the human chest. Tulaja summarizes the views of earlier writers on the Sruti concept. Matanga said that Sruti was essentially one. Visvavasu thought that Srutis were two, Suddha and Vikrita. Others held that Srutis were three because of the three conditions Sattva, Rajas and Tamas. Tumburu gave Srutis as four on a medical basis: vata, pitta, kapha and sannipata. Vena and other sages took Srutis as nine. Tulaja finally says that Srutis are only 22.

We get a very interesting description of the 22 Srutis in the 'Sangita Parijata' of Ahobala, a musicologist from Andhra. He gives the *Svara* names in accordance with their Suddha and Vikriti forms in a clear manner. He has eight flat *svaras* on their respective Srutis and 14 sharp *svaras* and one *svara* as 'Atitivrata' on their respective Srutis.

### The practical side

The concept of 22 Srutis plays an important part even on the practical side of South Indian music because the nuances of many Karnatic ragas cannot be rendered without use of some subtle Srutis. This is why certain ragas of Karnatic music cannot be played on a tempered instrument like the harmonium.

Much water has flowed under the bridge since such *lakshana* works were

written in Sanskrit. Indian musicology has come a long way from the days of Bharata and Sarngadeva. The sruti problem is a topic in Indian Music theory that will be addressed from time to time by various scholars. It will probably never be laid to rest because of the difficulties of understanding ancient theory in terms of present-day performance practice.

### Modern thinking

Modern thinking and technology have much to offer and guide musicology into productive and creative lines. Musicology need not necessarily be a study of the past, taking things for granted. Sir C.V. Raman opened up new paths in the physical dimensions of musicology and a host of scholars followed opening up new vistas of experiment. Many such scholars are happily in our midst to-day and it would be invidious to mention only some of them.

From the year 1970, the Sangeet Natak Akademi, New Delhi, has been convening seminars on science and music and publishing reports of such symposia. Musicians, scientists and historians sat around a common table and exchanged the results of their research and experiments.

### Madras Seminar

In 1979, a seminar on musicology was sponsored jointly by the Sangeet Natak Akademi and the University of Madras with the main object of presenting mathematical and computer analysis of raga structure, scales, Srutis and murchanas and this threw up quite a few ideas on the problem of Srutis. The fact that a large number of contemporary musicologists were still working at a re-orientation and break-through of the Sruti problem came as a pleasant surprise.

Western musical concepts of acoustics, pitch, intervals, overtones, tone, tone colour etc., are freely available to us now for a comparative study of the two systems.

### Caution Needed

Finally a word to those who plead for an increase in the number of Srutis in Indian music.

(1) Srutis must not be complicated. They must be easy to sing and play correctly without the assistance of any instrument specially designed for laboratory purposes.

(2) They must not be such as could only be obtained by measurement and calculation. Even average persons and children must be able to illustrate them in practice.

(3) They must be suitable for fretted instruments like our common Sarasvati

*vina* and should be easy to manipulate correctly in the full speed of *Alapa*.

(4) When Srutis are prolonged to a length of time, they must create a harmonious effect on the ear.

(5) Srutis must be capable of being employed in gamakas which are the life-breath of Indian music.

(6) A study of Srutis divorced from their aesthetic aspect can only be an academic exercise, theoretical rather than practical.

I once again thank the Shanmukhanda Sabha for inviting me to Bombay and I am confident that, with the cooperation of the musicologists assembled here, the seminar will achieve its objects in full measure.

## Prof. Lobo on "22 Shruthis of Bharata"

[Prof. Ansher Lobo, the eminent musicologist from Poona, was not originally scheduled to read a Paper in view of his impending departure from India. But as his departure was delayed, he was requested to read a Paper on "Solution of Bharata's 22 shrutis", an offer which was graciously accepted by the veteran musicologist. As there was no time for him to submit a written paper, Prof. Lobo's presentation was oral.—Ed.]

### Gist of Prof. Ansher Lobo's talk \*

Bharata was the first theorist in the whole world's history of music to give quantitative measurements of the intervals

between tones. He posited four gramas and was of the view that not more than 4 gramas was possible. Bharata was also the first to ascribe 22 shrutis to an octave, and give the differences. He was also the formulator of Chatushruthi, Dvishruthi and Trishruthi and never used any other diatonic interval. But he used only 11 out of 22 shruthis — not even the 12 since he conceived no shruthi interval between Ma and Pa (The pradimadhyama). Whenever he wished to raise a note or lower a note, he spoke of raising by 2 shruthis or lowering by 2 shrutis (the Tivra and the Komal). Bharata's discovery of 22 shruthis is an universal law applicable to all world systems and no other scheme is possible.

Bharata was the first again to define tonic note of each of 4 gramas of nature (more impossible). No musicologist has yet defined the tonic, tonality etc., in spite of research. Only Bharata has given. It is commonly believed that Bharata also had a 7 note saptak.

The 22 shruthis form part of the Marga system, which is considered to be the universal, the divine, the pure. I shall make no reference today to the Desi system comprising Jatis, regional and folk songs, which change from place to place.

There is a false notion propagated by E. Clements and others that the number of shruthis possible is 25 and not 22 and that Bharata was not aware of it. My task today is to expose the unscientific basis of the erroneous impression of 25 shruthis. The Encyclopedia and Oxford university publications affirm that there are 22 equal quarter tones. These are some of the ironies of world musicology since for more than 2000 years musicologists had misunderstood the stupendous thesis of Bharata, propounded in the 2nd century A.D. The Pythagorean system of fifths did not work nor the Chinese system.

There are 4 fundamental gramas of Nature as mentioned earlier. According to the critics, Bharata defined only 2 gramas and only sa grama was needed. Murchanas could be drawn from it. But all murchanas are not the same. People like Sa grama, because it is the tonic. But it was not the tonic in Bharata's scheme in which Pa was the centre of the saptak of pa dha ni sa Sa Ri ga ma (Sa centre and ma end). There are only 2 ways of stating

these angas, the other being the common saptak. Purvanga and Uttaranga are reversed. But both systems were co-existent and concurrent.

From ma grama, you derive Sa grama by transposing Sa to Pa above or below. Without Ma grama, Sa grama could not exist. In the modern system, an example of Sa grama is Bilaval or your Sankarabaranam. The old system apparently was that you start with Pa and go below. In Naradisiksha's time, the habit was to descend but when Bharata came on the scene, this changed and the ascending started.

|           |   |   |   |   |   |    |   |
|-----------|---|---|---|---|---|----|---|
| Ascending | S | R | G | M | P | Dh | N |
|           | 4 | 3 | 2 | 4 | 3 | 2  | 4 |

The descending Dha grama and Ga grama are but mirror images of ma grama and sa grama.

It was not known to this day that there was a barrier between Sa to Pa. The pancham is a natural barrier in an ascending scale but in the descending scale, Ma not Pa is more important. (*Vocal illustrations of the above scales revealing the ragas Bilaval, Khamaj, Natabhairavi were given*).

There are 4 or 5 ways of counting the notes. If you take Sa to Sa as equivalent to 1000 cents, then Chatushruthi (204) Dvishruthi (182) and Trishruthi (112) follow in the ratio 4, 3, 2. Both in the ascending and descending gramas, the shruthis are 22. The pratimadhyama is a grace note to Sudhmadhyama, according to Bharata, to whom sharp notes was not basic to his scheme.

\* Absolute accuracy is not claimed for this report, though every effort has been taken to give a true picture—Ed.

The scales of nature are S R G M P G N with frequencies of 240, 360, 450, 480 etc. Reduced to denominator, there can be not only a 4, 3, 2 series but also 8, 9, 10 series as I found.

In 1636, Galileo discovered the Harmonic series which would partially explain Ma and Dha gramas. After 30 years of labour in this field, I discovered the anti-harmonic series and introduced the musical triangle and hyperbola. My discovery took me

## Application of Shruthis to Ragas

BY

Dr. S. RAMANATHAN

[Dr. Ramanathan submitted a short written paper which is reproduced below, but preceding it he gave an illuminating presentation which was as follows.—*Ed.*]

The word "S'ruthi" is derived from "Shru" meaning "to hear". "Shru" is also the root of allied words like "Shrothram", "Shravan" etc. all of which have hearing connotations. "Swara" means that which shines by itself. The relationship between Shruthi and Swara has been explained by scholars like Matanga, Sarngadeva and others. I am now going into the fundamentals. Scholars present here will bear with me, I have in mind the common folks who will be bewildered if we use technical jargon.

In the previous talk, Mr. Lobo talked about the Gramas. In musical parlance, 'grama' is the equivalent of a 'musical scale'. 'Gramaha Svaram Samuhasyat'—just as several families live in a village, several musical notes comprise a Grama. This is the key to

back to Bharata. My forthcoming book will deal with all this.

The world is saturated with music and there is every justification to worship music. But to the lasting credit of Bharata, he wrote about the foundations of musicology and evolved stupendous theories, assumptions and Universal laws that, in my opinion, are valid even today. Aestheticians of course talk of new ragas based on some shrutis, but these do not come under the fundamental laws of musicology.

our whole musical system and ancient scholars like Bharata, Matanga and Sarngadeva have dealt with it. With due deference to Mr. Lobo, Bharata carefully states 2 Gramas. While prior to him the Naradadiksha mentions 3 gramas viz. Shadja grama, Ma grama and Gandhara Grama.

### Notes & Sruthis

In those days, treatise writers could talk to people about intervals between notes in terms of s'ruthis. In the shadja grama, the interval between ni and sa was of 4 shruthis, between ma and pa 3 s'ruthis and between dha and ni of 2 s'ruthis—intervals of 4, 3, 2, 4, 4, 3, 2 totalling 22 shruthis—the magical number. There is no need to be baffled. Cilapadikaram, the Tamil Classic, mentions 22 mathras. The Tamils had a fundamental scale with intervals of 4, 4, 3, 2, 4, 3, 2 totalling 22. There is no difference between the South and the North in the number of shrutis—both voted for 22 only.

When Bharata says there are 4 shruthis between ma and pa, after you sound ma you proceed by auditory distance, 3 more steps. The 3 steps are called S'ruthis—perceptible, audible, sounds. In the 7th Century A.D. Matanga the logician dealt threadbare with the relationships between s'ruthi and swara. Thus, we may say that grama is made up of swaras and swaras are made up of s'ruthis.

### Relationship

The first relationship between the two is one of Identity—both heard by ear, Tadatmya. The next is "Vivartatva"—transform with illusion—in philosophic parlance. One appears in a mirror reflected. "Karana Karyatvam"—S'ruthi is the cause and svara is the result. For example 'Mritpinda'—the pot is made out of mud, with the aid of the potter. The next relationship is that S'ruthis are turned into svaras, just as milk is turned into 'curd' (Parinam). Again, Abhivyan-takata—'just as things placed in a dark room are made visible by a lamp, so also Svaras are made audible through the aid of S'ruthis'. What a beautiful metaphor! What logical thinking!

Much water has flowed under the bridge since Bharata and Matanga. Even Bharata when he speaks of 22 s'ruthis, has tried to prove the existence of s'ruthis with the aid of two seven-stringed Veenas of the harp type (Agastya Veena). This is why he speaks of Chyuta panchama, Chyuta Shadja, because in the open harp type, it is possible to reduce Sa. Chyuta Shadja was arrived at by reducing shadja by one Shruthi. In

Sarngadeva's time (13th century), Chatusruthi ri was only 3 shruthis from regular Sa. In "Sangraha Chudamani", Chatusruthi Ri was different from Chatusruthi Ri of Matanga or Sarngadeva.

### 'Nisshanka'

Sarngadeva states that he was 'Nisshanka'—'one with no doubts'—but one wishes he had some doubts because he takes many things for granted. He wanted to improve upon Bharata. He was a strong adherent of the 22 shruthi system and conducted an experiment in which he tried to outdo Bharata and failed miserably. He talks of 22 strings being tied, the lowest one to be tuned to a low pitch and the next one 'a little higher'—but by how much? That is our doubt. Similarly, he says 'tune 22 shruthis in such a way that it may not be possible to have other pitches'—how? This experiment can never be done.

I can conceive of several intervals between Sa and Ri. Bharata's experiment has been demonstrated at the Bangalore Seminar: First String at the lowest possible sound, each string higher in pitch successively. Bharata used only a seven stringed veena. Even now it is possible to perform that experiment. When all is said about the intervals, their purpose was to demonstrate to us that it is possible to have at least 4 shruthis between ma and pa, between ni and sa, and ga-ma and 3 sruthis between sa-ri, pa-dha and 2 sruthis between ri-ga, dha-ni,

Bharatha also spoke of the relationship between 2 notes, Sa - pa. They should be pleasant when sounded — “Samvadi-tva”. “Vivaditva” means the opposite — 2 unpleasant notes. ‘Anu-vaditva’ — neither pleasant nor unpleasant. The human ear cannot change in 2000 years and has not changed, Pa is as pleasing now as it was in Bharata’s time. He lays down that notes at intervals of 9/13 sruthis to each other are consonants in sound. In Shadja Grama, we have 3 sruthis for Ri, 2 for ga, 4 for Ma making 9. This is why sa - ma is pleasant even today. Sa-Pa becomes (3+2+4+4) 13 and are pleasing consonants.

|         |     |                                |           |       |     |
|---------|-----|--------------------------------|-----------|-------|-----|
| For Pa  | 2/3 | of length of vibrating string— | Frequency | Ratio | 3/2 |
| Ma—     | 3/4 | ”                              | ”         | ”     | 4/3 |
| Ant Ga— | 4/5 | ”                              | ”         | ”     | 5/4 |

Bharata speaks of antara Gandhara as being at 7th s’ruti, 9th sudhmadhyama and 13th for Panchama. These intervals all sound pleasant.

### Just intonation

Mr. Lobo was, just before me, speaking in terms of cents, reeling out numbers like 212, 90, 22, 112 etc. In the last century, the octave was divided into 1200 cents and 12 semi-tones were allotted to respective positions in what was called ‘just intonation’. Under that, Pa was 702 cents (7th semi-tone). In western music, 2 cents were taken off (they thought 2/1200 was not much) and hence reduced the value of Pa by 2 cents which they did not mind. Suddha Ri was put at 100, and the notes were placed at 100, 200, 300 etc., in what was called the “equitempered scale”. This obtains in the harmonium. In our system, Ri had 204 cents, Pa 702

Cilappatikaram says that “a qualified musician should know how to tune Sa-pa in consonance”.

Helmholtz and Ellis studied the problem of why these notes are pleasant and arrived at conclusions. In terms of vibrations, the octave has 600 vibrations<sup>s</sup> if Sa has 300 vibrations and Pa 450, which can be shown on the Veena by sounding the string at the 1/2 for octave, at 2/3 for Pa, 4/5 for antara gandhara etc. Pitch and length are in inverse proportion. Thus :

cents. While in the equitempered scale they reduced Ri by 4 cents, we want for ri 204 cents, our pound of flesh. We cannot afford to reduce Pa by 2 cents, we cannot afford not to mind the diminution in pitch. Theirs is what Benjamin Franklin called the “tempered scale”. In our music, equal size sruthis are not possible.

### Septimal Ratios

Will 22 shrutis suffice? I am not anticipating the learned lady whose turn to speak is next. Our ancients knew the infinite possibilities of shruthis. The late Mr. C. S. Iyer, the distinguished father of Smt. Vidhya Shankar (and brother of the Nobel Laureate

Sir Sri C. V. Raman) has told me of Septimal ratios of 7/6 and 7/4. Septimal overtones can be heard on the Tam-pura if carefully listened to. Abraham Pandithar has devoted 50 pages to a discussion of 53 shruthis.

### Evolution of Modern Veena

The other aspect is : why not we be satisfied with the 12 semi-tones provided on the Veena frets, in an octave? By the way, the history of development of the Veena is interesting.

The present type of Veena may have been conceived by Govinda Dikshikar 300 years ago. In 1550, Ramamatya’s Veena had only 6 frets and 4 strings.

Venkatamakhin had 15 frets. Govinda Dikshidar devised the Raghunatha Veena in honour of his patron Raghunatha Naik of Tanjore, with 3 octaves. Mr. C.S. Iyer has studied the fretting of the Veena and the intervals in terms of the s’ruthis—thus, if Sa is open string, Ri 2 shrutis, Ri (Tivra) 3, Antara Gandhara 7 s’ruthis, Sudda madhyama 9, Pratimadhya 11, dha 15, Komal Ni 18, Kakali Ni 21. The frequency ratios are given in my paper.

### Ratios

Excepting for Komal ga, frequency ratio 32/27, others are prolongable notes (sings Sankarabarana and Bhavapriya scales, which cover all semi-tones). Between Komal Ri and Sa, another Ri is possible and on the Veena this is actually produced on the Sa. This 2 shruthi ri occurs in Saveri—some text books ascribe 256/243 ratio but Mr. C.S. Iyer places it at 25/24. Helmholtz has pointed out that the human

ear wants simple musical intervals. In these ratios viz. 3/2, 4/3, 5/4 etc., the difference between numerator and denominator is the integer 1. Nature seems to revel in simplicity, as is true of colours also. There is a famous pun on Saveri ri—in Tamil “Saave ri”, meaning that “Sa is ri”. In fact, the great maestro Veena Sambasiva Iyer used to test young Vainikas by asking them to play the first line of “Sarasuda”—the famous Varnam in Saveri, which can’t be played straight on the fret.

### Sruthis of Notes

The next Ri is prolongable and occurs in Vasantha. (Sings Vasantha). In Tri-sruthi, Rishaba (eg. Asaveri), it is a drop from the Pa. Chatusruthi Ri occurs in “Vathapi Ganapathim”—as in “pathim—pa ri”. In Bhairavi, as in phrases ri ga ma pa dha pa—ga ri ga (fifth s’ruthi). The 6th s’ruthi (ga) occurs in Kanada—Ri pa ga. The 7th Shruthi is antara gandhara, which is plain and not shaken. It is heard with overtones which make it so inviting—the great Violin maestro Govindaswami Pillai’s antara ga in his Sankarabarana raga was famous for its tonal beauty—so rich was its tone that it made Conjeevaram Nayana Pillai exclaim “who can match this?”. The 8th s’ruthi ga, known as Chyuta ga in “Swaramelakalanidhi” is met with in Devagandhari raga in ri ga ma ga ri phrase. It is really the madhyama reduced and shows how the experts have studied these musical intervals. The 9th Shruthi madhyama occurs in “Sara Sara Samare” of Sri Tyagaraja—Sa ma Sa. The 10th S’ruthi ma is seen in Begada (dha pa ma ga ri sa)

and Gaulipantu (ma pa dha maa ga ri sa). (Sings the above phrases) The degree of shaking of these five swaras is difficult to measure. Although there is a good laboratory established in Illinois for studying this, the problem of measuring swaras in gamaka is still to be solved.

The 11th shruti ma occurs in Saranga and is without gamaka. The 12th is the famous Varali madhyama (sings "Mamava Meenakshi") (It is however, wrong to apply this to other predimatyama ragas.) The 13th is pa. The 14th s'ruti (dha) is brilliantly conveyed in Sri Tyagaraja's Kriti 'Balamukulamu' (Raga Saveri) whose aesthetic genius is seen in his capacity to use consonant intervals. It also occurs in Saveri Varnam (dha ni pai.) The 15th shruthi is plain dha on fret as in Hindolam - ma dha sa—ma dha ni—sa ni dha. The 16th shruthi (dha) is prolongable as in Nayaki and Yeduku-

lakhamboji. The pleasing feature of these ragas is due to dha being the perfect third from ma. It becomes ga when Chenjuruti is played with madhyama shruthi as in 'Sakhi Prana'. Also in Sahana as pa ma dha. (ma dha, sa ga.)

The 17th is Chatushruthi dha as in Sankarabaranam (pa dha ni sa). Tyagaraja's 'Koniyaade' Kriti (sa pa ma ni—9 shruthi intervals). The 18th (ni) is strikingly exemplified in Kapi-narayani. The 19th shruti (Kaisika Ni) is important in Bhairavi (pa da ni). The 20th (ni) (Kakali/plain) is well brought out in Hamsadvani. (ga pa ni, Ri ni pa). The 21st is Ni in Kalyani (the smaller Varnam "Vanajakshi", also in 'Bajare cita Balambika'. The septimal ni of C. S. Iyer is best illustrated by Suruti raga, so pleasing because of this septimal ratio. (sings). The 22nd is of course Sa. I thank you for the patient hearing you gave me.

### Dr. S. Ramanathan's Paper

#### INTRODUCTION :

Bharata in his Natya Sastra says :

"There are two gramas : Shadja and Madhyama. There are 22 srutis in each. In the Sadjagrama :

- 3 in rishabha,
- 2 in gandhara,
- 4 in madhyama,
- 4 in panchama,
- 3 in dhaivata,
- 2 in nishada,
- any 4 in shadja.

In the Madhyama grama, panchama is less 'by one sruti.

Similarly, in Cilappadikaram, a Tamil classic of the 2nd Century A.D., and its commentaries, we find the scale *campalai* described in terms of 22 mattisai-s :

s r g m p d n  
4 4 3 2 4 3 2

The interval between two consecutive notes is given in terms of srutis or mattaisais.

#### What is a sruti ?

'Sruyateiti sruti:' that which is heard. According to Bharata and Abhinavagupta, it may be defined as the smallest possible interval which distinguishes one

sound from another as lower or higher in pitch.

Panchama is said to be at the fourth sruti from Madhyama. It is clear that our ancients were thinking of 3 pitch positions between Madhyama and Panchama.

#### Were the srutis of equal size ?

Speaking of samvadtva or consonance, Bharata states that notes which are at an interval of 9 or 13 srutis sound well together. The pitch positions of the notes in relation to shadja would be as follows :

|   |       |    |       |    |
|---|-------|----|-------|----|
| s | ..... | 0  | ..... | 0  |
| r | ..... | 3  | ..... | 4  |
| g | ..... | 5  | ..... | 7  |
| m | ..... | 9  | ..... | 9  |
| p | ..... | 13 | ..... | 13 |
| d | ..... | 16 | ..... | 16 |
| n | ..... | 18 | ..... | 18 |
| s | ..... | 22 | ..... | 22 |

In Cilappatikaram also we find that shadja and panchama sound well together.

If the srutis were of equal size, the panchama would have to be flattened a bit. In our music, it is out of the question.

By an experiment suggested by Bharata the difference in interval between a chatus and a tisruti can be obtained as 81/80 which he calls as pramana sruti. Four such srutis cannot make a chatusruti. So our scale was not equi-tempered.

#### Are there only 22 srutis ?

Our ancients were aware of the possibility of having any number of srutis. They have stated clearly that their number is infinite; just as the stars cannot be counted the srutis cannot be counted.

Intervals like the septimal seventh and third were not envisaged by the ancients. Later musicologists have propounded the scheme of as much as 53 srutis.

#### Inadequacy of 12 srutis :

In the vina, we have 12 semitones fixed on the fret :

|        |    |       |             |       |       |
|--------|----|-------|-------------|-------|-------|
|        |    |       |             |       | r. f. |
|        | Sa | ..... | open string |       |       |
| Komal  | ri | ..... | 2nd sruti   | ..... | 16/15 |
| Tivra  | ri | ..... | 3rd ,,      | ..... | 10/9  |
| Komal  | ga | ..... | 5th ,,      | ..... | 32/27 |
| Tivra  | ga | ..... | 7th ,,      | ..... | 5/4   |
| Komal  | ma | ..... | 9th ,,      | ..... | 4/3   |
| Tivra  | ma | ..... | 11th ,,     | ..... | 64/45 |
| Pancha | ma | ..... | 13th ,,     | ..... | 3/2   |
| Komal  | da | ..... | 15th ,,     | ..... | 8/5   |
| Tivra  | da | ..... | 16th ,,     | ..... | 5/3   |



|             |       |         |       |      |
|-------------|-------|---------|-------|------|
| Komal ni    | ..... | 18th ,, | ..... | 16/9 |
| Tivra ni    | ..... | 20th ,, | ..... | 15/8 |
| Sa (octave) | ..... | 22nd ,, | ..... | 2    |

Excepting for the komal gandhara, all the other notes are prolongable. The intervening pitches occur in *gamaka* i.e. by flexing the string. The four sruti rishabha and six sruti gandhara can be obtained on the panchama string.

### Srutis in ragas :

|                    |                             |
|--------------------|-----------------------------|
| sa ... 0           | pa ... 13                   |
| ri ... 1. Saveri   | da ... 14. ... Bauli        |
| 2. Vasanta         | 15. ... Hindola             |
| 3. Asaveri         | 16. ... Nayaki              |
| 4. Hamsadvani      | 17. ... Sankarabharana      |
| ga ... 5. Bhairavi | ni ... 18. ... Kapinarayani |
| 6. Kanada          | 19. ... Bhairavi            |
| 7. Sankarabharana  | 20. ... Hamsanandi          |
| 8. Devagandhari    | 21. ... Kalyani             |
| ma ... 9. Hindola  | sa ... 22.                  |
| 10. Gaulipantu     |                             |
| 11. Saranga        |                             |
| 12. Varali         |                             |

## The Insufficiency of 22 Srutis

Smt. VIDHYA SHANKAR'S PAPER

The range of possible notes between a fixed note and its octave constitutes a continuous spectrum. As there exists an infinity of shades in a spectrum of seven colours, so also, we find the multiplicity of srutis arising in each of the sapta-swaras in a *sthayee*. The most elementary subdivisions of an octave are the arrangement of the seven swaras. Two of these, namely, the fundamental or the sadja, and the fifth or the panchamam are acalawaras or the steady notes; the rest five, namely, the rishabha, gandhara, madhyama, dhaivata and

the nishada are vikritta-swaras or mutable notes.

The second stage of dividing the octave is to split each of the five vikrita swaras into two varieties, the komal or the flat and the teevra or the sharp. This results in an octave of twelve swaras. It is this division of the octave that is visible as the swarastanas or positions of notes on the fret-board of the vina or the key-board of the harmonium.

## Octave of 22 srutis

The third stage of calibration yields an octave of 22 srutis. In this system, each of the five vikrita-swaras is further divided into two varieties. Thus, the komal-swara gives rise to the eka-sruti and the dvis-sruti, and the teevraswara gives rise to the trissruti and the chatussruti.

From a theoretical point of view, there is no 'a priori' reason why this process of subdivision should not be continued indefinitely. This is because range of available musical notes in an octave constitutes a continuum. On the other hand from the practical point of view, the human ear has inbuilt limitations which do not allow this process of indefinite subdivisions. Thus it is clear that some via-media policy must be arrived at. For these reasons the system of 22-srutis has gained a more or less universal acceptance among our musicians. The fact that the frame-work of 22-srutis worked on the principle of sadja-panchama and sadja-madhyama relationships is basic-

ally a very useful guide-line cannot be overlooked.

In my lecture-demonstration today, I wish to concentrate on some srutis that do not occur in the list of 22-srutis, but which force themselves on our attention, nevertheless. We are led to the recognition of these srutis in two ways-one is from the occurrence in well-known compositions and accepted raga-forms and the other is from theoretical considerations.

I shall first deal with the theoretical aspects and later demonstrate on the vina the other aspects we come across in the practical side of our music.

Let me begin with a sruti which we arrive at during the initial stages of the derivation of 22-srutis. With the possible combinations of the relative positions with their relative frequencies of the "swayambhu-swaras" ga, ma and pa, we get the values of  $ri_1$  as  $16/15$ ,  $ri_2$  as  $9/8$  and  $ga_1$  as  $6/5$ :-

|                    |               |               |               |               |
|--------------------|---------------|---------------|---------------|---------------|
| Damped             | .             | .             | .             | .             |
| length             | $\frac{1}{8}$ | $\frac{1}{4}$ | $\frac{1}{2}$ | $\frac{1}{2}$ |
| swaras             | $g_2$         | $m_1$         | $p$           | $S$           |
| relative frequency | $\frac{5}{4}$ | $\frac{4}{3}$ | $\frac{3}{2}$ | $2$           |
|                    | a             | b             |               |               |
|                    | c             |               |               |               |

|   |       |       |       |   |
|---|-------|-------|-------|---|
| a | $g^a$ | $m^1$ |       | $g^2: m^1 :: s: r_1: 5/4: 4/3 :: 1: r_1$            |
|   | s     | $r_1$ |       | $r_1 = 4/3 \div 5/4$ or $4/3 \times 4/5$ or $16/15$ |
| b |       | $m_1$ | $P$   | $m_1: p :: s: r_2: 4/3: 3/2 :: 1: r_2$              |
|   |       | s     | $r_2$ | $r_2 = 3/2 \div 4/3$ or $3/2 \times 3/4$ or $9/8$   |
|   | $g^2$ |       | $p$   | $g^2P :: s: g_1: 5/4: 3/2 :: 1: g_1$                |
|   | s     |       | $g_1$ | $g_1 = 3/2 \div 5/4$ or $3/2 \times 4/5$ or $6/5$   |

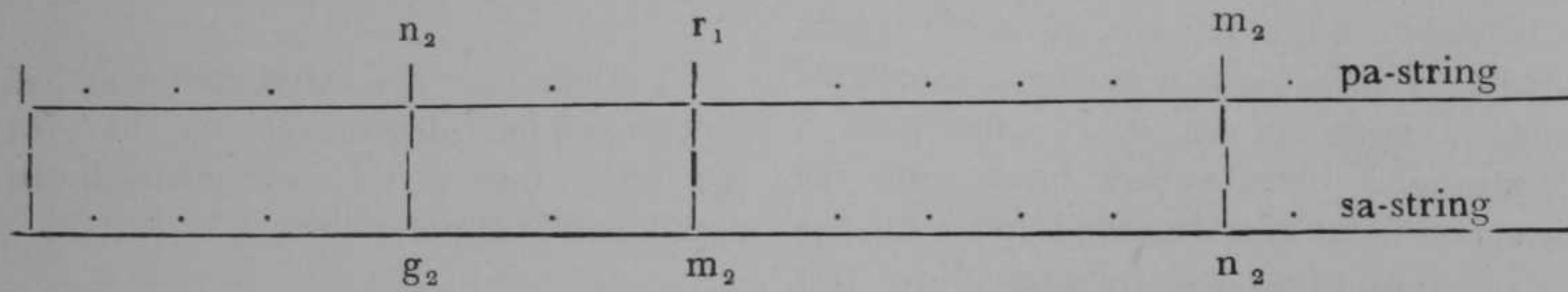
Again, we accept another value of  $r_2$  as  $10/9$ , as given by the ratio between  $r_2$  ( $9/8$ ) and  $g_2$  ( $5/4$ ):—

$$r_2 : g_2 :: s : r_2 ; 9/8 : 5/4 :: 1 : r_2 ;$$

$$r_2 = 5/4 \div 9/8 ; \text{ or } 5/4 \times 8/9 \text{ or } 10/9$$

Also, we have the relationship of  $g_1$  ( $6/5$ ) to  $g_2$  ( $5/4$ ); This gives a value of  $r_1$

as  $25/24$  ( $5/4 \div 6/5$  or  $5/4 \times 5/6$  or  $25/24$ ). This sruti is lower than  $256/243$ , the value of eka-sruti-rishabha in the scheme of 22-srutis. Before elaborating on this point, I wish to furnish here another observation.— The komal-rishabha obtained on the veena on the pancama-string at the pratimadhya-ma fret has a relative frequency of  $135/128$  :—



$$g_2 = 5/4$$

$$n_2 = 5/4 \times 3/2 \times 1/2 \text{ or } 15/16$$

$$n_2 = 15/16 \times 2 \text{ or } 15/8$$

$$m_2 = 15/8 \times 3/2 \times 1/2 \text{ or } 45/32$$

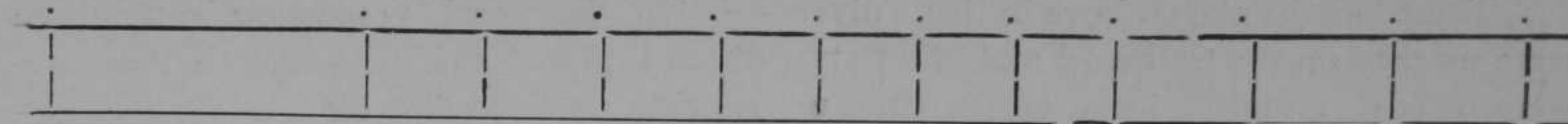
$$r_1 = 45/32 \times 3/2 \times 1/2 \text{ or } 135/128.$$

Thus we have already encountered four values for komal-rishabha as against two of the 22-sruti scheme.

The rishabha  $25/24$  is worthy of consideration for different reasons as well. This note would be produced when the string is plucked, damping at the one-twenty-fifth part of the string.  $1/25$  is an aliquot part i.e. a fraction in the form of  $1/n$ .

Srutis at aliquot parts of a string occur very naturally. More precisely, if a note

given by an open vibrating string is taken as the fundamental pitch or "adara-sadja", then the "tara-sadja" or the octave of the fundamental sa, pa, ma<sub>1</sub>, ga<sub>2</sub>, ga<sub>1</sub>, ri<sub>4</sub>, ri<sub>3</sub>, ri<sub>2</sub> and ri<sub>1</sub> are obtained by damping the string at lengths  $1/2, 1/3, 1/4, 1/5, 1/6, 1/9, 1/10, 1/16$  and  $1/25$  respectively. It is apparent that the fractions  $1/7$  and  $1/8$  are noticeable in their absence. Also, it could be seen that they would correspond to srutis occurring between  $r_{1/4}$  and  $ga_1$  :—



|               |                 |                 |                |               |               |               |               |               |               |               |               |
|---------------|-----------------|-----------------|----------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| Aliquot parts | $\frac{1}{25}$  | $\frac{1}{16}$  | $\frac{1}{10}$ | $\frac{1}{9}$ | $\frac{1}{8}$ | $\frac{1}{7}$ | $\frac{1}{6}$ | $\frac{1}{5}$ | $\frac{1}{4}$ | $\frac{1}{3}$ | $\frac{1}{2}$ |
| frequencies   | $\frac{25}{24}$ | $\frac{16}{15}$ | $\frac{10}{9}$ | $\frac{9}{8}$ |               |               | $\frac{6}{5}$ | $\frac{5}{4}$ | $\frac{4}{3}$ | $\frac{3}{2}$ | 2             |
| swaras        | $r_1$           | $r_2$           | $r_3$          | $r_4$         |               |               | $g_1$         | $g_2$         | $m_1$         | P             | s             |
|               |                 |                 |                |               |               |               | $\frac{8}{7}$ | $\frac{7}{6}$ |               |               |               |

To recognise these srutis  $8/7$  and  $7/6$  yielded at the positions  $1/8$  and  $1/7$ , I have modified this veena and placed herein a few additional frets.

The vibrating length of the open string in this veena, i.e., the length between the "meru" and the centre of the bridge is  $31.5$ " This is a convenient length assumed which could accommodate its aliquot parts at precise positions. How and why this length was chosen is as follows :—

Barring the fraction  $1/25$ , lest the resulting number would be too huge, the L.C.M. of the denominators, namely, 16, 10, 9, 8, 7, 6, 5, 4, 3 and 2 is 504.0. For practical application this number can be taken as 504.0. Taking 16 divisions for an inch, 504 divisions will come to 31.5 inches. Thus the full length of the string was taken as 31.5 inches.

The individual lengths of the aliquot parts was calculated :

|               |                  |                 |                  |                |               |                |               |                  |               |                 |                 |
|---------------|------------------|-----------------|------------------|----------------|---------------|----------------|---------------|------------------|---------------|-----------------|-----------------|
| Aliquot parts | $\frac{1}{25}$   | $\frac{1}{16}$  | $\frac{1}{10}$   | $\frac{1}{9}$  | $\frac{1}{8}$ | $\frac{1}{7}$  | $\frac{1}{6}$ | $\frac{1}{5}$    | $\frac{1}{4}$ | $\frac{1}{3}$   | $\frac{1}{2}$   |
| divisions     | $20\frac{1}{5}$  | $31\frac{1}{2}$ | $50\frac{2}{5}$  | 56             | 63            | 72             | 84            | $100\frac{4}{5}$ | 126           | 168             | 252             |
| ins. div      | $1-4\frac{1}{5}$ | 2               | $3.2\frac{2}{5}$ | $3\frac{1}{2}$ | 4             | $4\frac{1}{2}$ | 5-4           | $6\frac{1}{4}$   | 7-14          | $10\frac{1}{2}$ | $15\frac{3}{4}$ |
|               |                  | less            |                  |                | less          |                |               |                  |               |                 |                 |
|               |                  | $1/2d$          |                  |                | $1d$          |                |               |                  |               |                 |                 |
| swaras        | $ri_1$           | $ri_2$          | $ri_3$           | $ri_4$         | $ri_5$        | $ri_6$         | $ga_1$        | $ga_2$           | $ma_1$        | pa              | sa              |

These lengths given above in ins. divs were marked on the fretboard and the frets were fixed. Usually, in a veena, till the antara-gandhara-fret, there are only three frets, the first two for the komal-and teevra rishabhas and the third for the komal-gandhara, whereas in this veena we have four additional frets in this region.

Now we shall recognise these srutis at these frets:—

$$25/24 \text{---ri}_1$$

$$16/15 \text{---ri}_2$$

The difference between these two srutis can be seen by the deflection on the sadja-fret on the pancama-string.

$$10/9 \text{---ri}_3$$

$$9/8 \text{---ri}_4$$

With 10/9, it could be seen, we cannot have a coalescence with the lower pancama. With a slight deflection, we get the coalescence. This difference is 80/81 or a comma; the sruti obtained here is 9/8, which is given by the next fret.

8/7 and 7/6—we can recognise them as srutis much higher than the chatussruti-rishabha; but we cannot accept them as a clean komal-gandhara.

On the usual veena, the komal-gandhara is placed at 32/27 which is a comma less than this next fret 6/5.

An example in a phrase in Nata-raga gives us the salient features of the varieties of komal-gandhara which, in practical usage, is called shadsruti-rishabha.

Example: ma paa ma ri sa rii—  
ma ha ga na pa tim

Here, the first ri is played on the rishabha fret which is 32/27, and the second rii is played on the sadja-fret on the pancama-string. This ri travels a long way from sa to the komal-gandhara position and presents itself in oscillations, perhaps from 7/6 to 32/27 or 6/5.

The observations made in the purvanga swaras are applicable to the swaras in the uttaranga also.

I shall now proceed to the demonstration on the veena to substantiate my thoughts on this subject. I will choose appropriate phrases from the compositions of the Trinity or from some well-known varnas or sancaras from accepted raga-forms. The focus of my demonstration is to exemplify the existence of at least three varieties of each of the komal and teevra varieties of each of the vikrita-swaras.



## The Significance of the Concepts of Sruti, Svvara and Gamaka

By

Dr. S. SEETHA

Much discussion and difference of opinion relate mainly to the problem of srutis. Whether the srutis are equal or unequal and if they are unequal, their mathematical values; recognition of more srutis and the inadequacy of the existing 22 for the expression of our ragas.

### Sruti and Svvara

The term 'sruti' has been used with slightly different meanings by different authors. Matanga has defined it as the sound which can be grasped by the ear. According to this, any audible sound is sruti. To Kohala, srutis are infinite. All the sounds used in music are srutis, and in actual music we use really countless number of pitches. Among these some are identifiable while some are difficult to distinguish.

Srutis are convenient points or units of measurement of pitch. The interval between the svaras is measured in terms of srutis. It is an audible sound and the octave is measured by 22 positions from Sa and sruti is thus a pitch position. The srutis are equal when they denote the position in the octave, but expressed as ratios the srutis are unequal. Only the ratios we measure. Viewed as 22 pitch positions these are equal. For instance, the one sruti interval does not indicate an accurate tonal interval. One sruti difference may mean any one of the following ratios which again prove the unequal nature of that sruti.

$$\frac{9}{8} \div \frac{10}{9} = \frac{81}{80}$$

$$\frac{10}{9} + \frac{16}{15} = \frac{25}{24}$$

$$\frac{10}{9} + \frac{135}{128} = \frac{256}{243}$$

$$\frac{16}{15} \div \frac{25}{24} = \frac{128}{125}$$

$$\frac{135}{128} \div \frac{81}{80} = \frac{25}{24}$$

$$\frac{135}{128} + \frac{256}{243} = \frac{32805}{32768}$$

Bharata's "Chatus sarana" serves to explain the unequal nature of one sruti difference.

Srutis are theoretical possibilities of svaras just as the melas or scales are theoretical possibilities of ragas. Just as a raga has an immanent scale pattern defined by its exact frequency value of svaras, every svvara and its position is dependent on its sruti components.

### Svaras

Svvara is the resultant melodic expression of srutis constituted in it. The concept of

svara presupposes and is integrated with that of sruti. In other words, a svara in the musical sense is meaningful only when it is uttered in pitch. Otherwise it is reduced to the state of any alphabet of a language. The pitch requirement was provided by the interval prior to it. So a svara with its component number of srutis may be described as a mnemonic aid to generate musical expression at a particular point. The svara is heard on a particular sruti. In the creation of an expression, (ranjakata) the function of the duration element is to be recognised. If the svara is able to please of its own accord (svato ranjayati) and is able to manifest expression, it is mainly due to the quality of its pitch and its anuranana or resonance. The svara according to Abhinavagupta is "the sound having the anuranana, beautiful and melodious, which is produced as an effect of that sound which results on striking a specific sruti position".

The resonant qualities are inherent in a svara and a certain measure of srutis in its composition is directly responsible for the pleasing quality of the svara. Srutis thus attain the quality of svara. The svara may hence be considered more practical than that of the sruti which has more theoretical significance in relation to svara. Sruti is theoretical in the sense that it is just the recognisable difference in pitch and the term Sruti is used as a measure of svara.

### The Seven Svaras

The theory of 7 svaras, 22 srutis, and 12 svarasthanas may be taken as ideal and convenient for the purpose of classification and practical utility. For instance the svaras Sa, ri, ga, ma, pa, dha, ni are themselves musically convenient and stable pitch points, rather distinguishable steps in the continuous movement of melody. These

denote specific zonal or pitch regions. In each of them are heard a number of minute recognisable pitches. For instance, gandhara can be described as a sharper variant of Ri and so on. When Sankarabharana raga is said to take 7 svaras it does not mean only these 7 svaras are actually used in the singing of the raga. These svaras in the raga represent only 7 points of pitch in the continuous movement of melody, where we can conveniently rest, and measurement from these points becomes easy. For instance in Mayamalavagaula raga the phrases pdns - sndp, ni in aroha and dha in avaroha are sung in reality from dhaivata in the former and ni in the latter. Svara is just accepted pitch point and 7 such svaras have originally been accepted. So the concepts of 7 svara and the 22 sruti have been recognised as the fundamental part of our melodic tradition.

### Raga and Scale form

When the raga is conceived and developed, the scale form as defined by its svaras with their exact pitch position measured in terms of srutis, gradually recedes to the background and even appears to be of little significance. The svaras Chatussruti rishabha and Chatussruti dhaivata in ragas like Sankarabharana, Kalyani, Kambhoji, Devagandhari, Vachaspathi for instance assume a totally different form in the process of raga development. The term chatussruti here conveys only the pitch area and nothing more.

### Svarasthana and Gamaka

The arrangement of the 12 svarasthanas (7 Suddha svaras and 5 vikrta svaras) and the allocation of two srutis to each of ri, ga, ma, dha, ni and one each for Sa and Pa represents a later tradition (17th century) brought about perhaps by the

svara nomenclature of Ramamatya earlier in the description of his 14 svaras in his veena. The first fret in Amatyas veena gave the suddha rishabha of 2 or lesser number of srutis and not the trisruti rishabha of ancient suddha scale and following this the Chyuta panchama of Sarngadeva was identified by him as Chyuta Panchama Ma. Thereby the avikrta nature of Pa is defined once and for all in terms of veena fret. Sa heard on the open string and its Samvadi Panchama became theoretically recognised as avikrta and each was given one sruti each.

### A Practical base

The 12 svarasthanas are meant for denoting the 22 easily negotiable pitches within the octave and is an ingenious practical device to get at the minimum of 2 srutis from each of the 12 frets of the octave. Each of the five svaras with the exception of Sa and Pa is spoken of as Komala and Tivra, (the flat and sharp) each being constituted of two srutis approximately. Whether the number of srutis is increased or not, the 12 svarasthanas will remain both as a theoretical and practical base. From the theoretical point of view, the 12 svarasthanas have helped in the formulation of the 72 melakartas. It is perhaps on account of the melana or fretting of the Veena, the scale of notes produced by the particular arrangement of the frets came to be designated as Melas. The mela system is directly related and is the off-shoot of the 12 tone system adopted in the Veena fretting.

It is obvious that in a svarasthana more than two srutis could be easily accommodated. It is common experience, by merely singing or playing the svarasthana, the raga form can never be conceived. The 12 svarasthanas may hence be considered

as sub-pitch regions of the 7 svaras. Which are themselves prominent sonorous pitch positions in the octave. The intervallic size of the 7 svaras and the Chatussruti character of the 5 svaras probably led to their being divided into ten sub-pitch regions. Even as the srutis merge into the concept of svara, the svaras attain the quality of raga in the process while the svarasthanas may be regarded as melodic regions of halt.

### Melodic phrasing

The svaras are points in a melodic movement. It is the characteristic movement from one svara to another in a passage that is of fundamental significance in the creation of raga form. These points when linked to form a peculiar and a continuous curve, the passage assumes the form of an idiomatic melodic phrase in the raga. Such phrases are found to be the key statements in a raga. The tonal behaviour of a svara individually and among a group of svaras is to be carefully analysed for each svara is a melodic unit in a phrase and is hence unique. The phrase or the Sanchara having in its compositions the Vadi, Samvadi svaras and ending on the proper amsa svara is capable of generating the ranjakata. Sometimes even a single svara sung with the proper tonal variation is expressive as in Gandhara in Kanada and Rishabha in Gaula. The svara and gamaka make an melodic utterance—the Gamaka can not be conceived without a stable svara position.

Any melodic movement must have a resonant base to start with and end also. Sometimes it is a continuous movement also as in Gaula Rishabha. "The essential medium of music" (in the words of Roger Sessions in his book "Composer and his message") the base of its unique quality

among arts is time made living for us through its expressive essence-movement." From a movement from tone to tone emerges a certain passage and a form. The tonal entities of music move in pure duration. The value of Suddha Rishabha in Gaula is recognised as eka sruti for instance. The size of the sruti can be one of the ratios indicated earlier. Further the svara is always sung in association with Sa with gamaka. Gaula Rishabha means and includes Sudha Rishabha in a characteristic tonal movement. The behaviour of the tonal movement and its salient features must be carefully comprehended. Chatussruti Dhaivata with its characteristic gamaka

followed by Kakali nishada in Sankarabharana raga is different from the Dhaivata sung with Kampita in Kambhoji raga. Even in gamaka the svara from where the oscillation commences, the extent and the amplitude of the gamaka, the note which succeeds the gamaka are all very important points to be considered. Begada Ma, Bhairavi Ni, Kalyani Dha, and Sankarabharana Dha present an interesting study. Leave alone the individual svaras. When these important notes occur in a sanchara the linking of the svaras and their utterance assume a further colossal dimension in the raga context and the sancharas thus form the very limb of raga expression.

## Srutijati: A Study in Textual and Psychoacoustical Exegesis \*

By

Dr. R. SATHYANARAYANA

Sruti in Indian Music has attracted much interest in contemporary musicological studies. Its meaning has kept on changing from its very inception in our musical theory. Unfortunately, most contemporary or recent studies consider the term out of its theoretical or textual context but limit the study only to an empirical or mathematical aspect. Modern definitions of 'Sruti' as the intermediate, plural, microtonal values of pitch which a svara may assume in currently prevalent ragas need to be reevaluated and restated.

Sruti is defined in this paper as the quantum of musical sound which is the building unit of the svara, and therefore of the scale; it possesses the attributes of dhyanyantara sruti, urdhvasparsa, nishasa,

samaskarapradana, etc. The svara is defined as a musical *interval* (not musical pitch) possessing the attributes of snigdha, anuranana, rakti, sruty-antara-bhavita, and svasamvedyata. Modern psychoacoustic attributes of the svara are implicit in the above.

Sruti is defined in Indian musical theory as the cause which generates svara. Therefore any model of the sruti proposed as a speculative or empirical theory should derive the svara in all its attributes from the attributes of the sruti. The present paper offers a Four-component theory as a study in dimensional analysis. The central thesis of the present paper is that the srutijati viz., dipta, ayata, karuna, Mrdu and Madhya, postulated in ancient Indian

Musical theory, is the parameter through which the sruti evolves into the svara.

The srutijatis are first mentioned by Bharata in the Natyasastra and commented upon by Abhinavagupta. They are treated in the Naradiya Siksa as vocal techniques which are applied to different notes of the Saman and as subtle transitions from one note to another. This contains the nucleus of the transformation of the srutijati in secular music in terms of apparatus and method.

### A Parameter

Srutijati is a theoretical parameter erected to explain and determine the qualitative exactitude i.e. ovasamvedyata of Svara. Nanyadeva is the first available musicologist to bestow systematic treatment on the subject. According to him and others such as Sarngadeva who follow him, srutis are only five in number, dipta, ayata, karuna, mrdu and madhya. Each is a jati because they have four, five, three, four and six members respectively. These members occur at uniquely defined positions and order in different svaras, and make up twentytwo units (each unit called a sruti) in the span of the register. They undergo two processes, viz., sabalikaarana (variegation) and vinyasa, Vyatyaya (isomerisation) in order to do so. This evolutionary process functions through several parameters such as urdhva-sparsa (vertical recurrence), Niskasa (progressive shedding), Samskara pradana (progressive donation of experiential or attributive residue), dvani-vailaksanya (just noticeable difference in pitch), antaragatatva (latence), evaragatatva (manifestibility) etc. These were added explicitly or implicitly at different chronological strata over nearly a millen-

nium. They became the dimensions of the sruti which evolved into the dimensions of the svara, because they were collimated into the srutijati concept. The srutijati acquired operational specificities such as Kramikatva (sequential order), yaugapadya (togetherness, immediacy, contiguity), pramana (interval size), Kala (minimum time span required for perception) kala (energy content, intensity) and dyuh (life span) etc.

Specificity of svara (svasamvedhata) called tone colour in contemporary psychoacoustical parlance) emerges through the specificity of each of four variables—the four components. These are specific membership, specific number of each class, specific sequence, and specific position of each srutijati. The same svara always contains the same srutijatis combined in the same number and in the same sequence. The svara evolves into the scale in three modes: dissimilarity through immediacy or extremity, neutrality through mediacy, similarity through consonantal distance, and congruence, through assonant distance. Similitude and conjugability (consonance) is achieved through sama-srutikatva. This is effected by vertical recurrence of the same srutis at a finite, fixed distance. Svasamvedyata in consonant pairs is achieved through the differentiating srutijati, which also generates svasamvedyata in other notes. Sa-ma is the best consonance in the scale; this results from all components in the scale; This results from all components being the same except vertical recurrence. Sa-pa consonance is less perfect because of the differentiating role of ayata. Samasrutikaliva is a criterion of consonance; it did not signify equality in number of srutis but meant degree of recurrence of the

\* Abstract of the full address delivered at the Seminar.

same srutijatis. The criterion of consonance appears to be optimally equitable distribution of the srutijatis. Ayata and Madhya seem to play a dominant role in determining svasamvedyata in consonant pairs. Except in pa, dipta, ayata, mrdu and madhya are the first, second, third and fourth sruti-jatis while karuna is always the first sruti jati (except in pa).

The Second, third and fourth sruti in the respective svara generates svasamvedyata if it is the final sruti.

The scale of 22 srutis may be regarded as constituted of three segments of 7, 8 and 7 srutis respectively. Recurrence, sequence and symmetry are both regular and significant in respect of srutijatis.

Ancient Indian theory held that svaratva cannot accrue for less than two srutis. This prescription was nullified in Karnataka music from about the 16th, 17th Centuries. Svaras can have intervals from one sruti to as many as six srutis. Any single sruti or any arbitrary combinations of 2, 3, 4 etc., srutis in any arbitrary sequences at any part of the scale cannot result in either svaratva or svasamvedyatta. Combinations of 2, 3 & 4 srutijatis total 200. The number is much larger if 5 & 6 srutis are also considered. Qualitative and quantitative exactitude i.e. specificity (svasamvedyata) results from two factors: (a) the above four components and the above parameters operate *continuously* in parallel spirals, at the levels of the sruti, svara and sthayi. The svaratva and its svasamvedyata in any part of the tone-continuum are the resultant of these three simultaneous progressions with mutual feed back (b) the second factor is the limit-

ation imposed upon the magnitude of progression themselves. The sruti progression is saturated at the end of the twentysecond, the svara at the end of the seventh, and the sthayi at the end of the third. This is with reference to homophonic systems such as Indian Music. But it may and does continue beyond these positions of saturation in other musical systems such as the Western. The total extent of these progressions is of course within the natural limits of audibility thresholds. The phenomenon is not perfectly cyclic, it tends to be a tapering spiral because of the effect of assonance defect. This results from the fact that the self-same srutijati differs slightly-becomes somewhat less-in the complex of pramana, kala and kala at each recurrence.

Therefore both svaratva and its Svasamvedyata is the cumulative function of three variables, pramana, kala and kala, possessing a unique value. A few misconceptions may be refuted at this point. The assumption that all srutis are of equal interval is readily disapproved by acoustical investigations made in aural acuity. Nanyadeva's postulate that each srutijati and therefore each sruti member of each class, differs from others in terms of the pramana-kala-kala complex is both scientific and adequate. The second undeniable assumption is that consonant notes are mutually equal in magnitude. This assumption is not borne out by actual measurements. If they were, all the five srutijatis would be readily shown to be exactly equal to each other. Simple calculations based on the frequency values of the twelve semitones currently used in Karnataka music, clearly establish that the dviruthi svaras occur in three sizes, trisruti svaras fall into four categories,

while the four-sruti and six sruti svaras are respectively of two, four and three sizes respectively. There is great deal of overlapping amongst these; i.e. the same empirical interval occurs e.g. in dvi-tri-and chatur-sruti svaras. Thus, the myth of the ascribed, constant, unique equations of frequency ratios with sruti-interval svaras is readily exploded. It is further interesting that all the above mentioned empirical ratios may be derived only in terms of the perfect major third.

Similarly, the kala and kala parameters of the srutijati have found their justification

in the recent psychoacoustical investigations into the phenomena of switching and lateral inhibition, integration constant of the ear, tone colour recognition, time, perception, time smear, Bekesey's work on smallest perceivable pitch differences in terms of life span, nonlinear distribution of frequency in relation to tone colour, dssturing, in respect of intensity flux etc. etc.

These and other facts establish that srutijati offers a set of adequate parameters and dimensions in erecting a model of the svara which satisfies both textual and psychoacoustical requirements; and needs further, careful study.

\* \*

Winding up the proceedings of the first day of the Seminar, Mr. T.S. Parthasarathy thanked the speakers of the day for their thought-provoking presentations and gave a brief gist of the positions taken up by the various participants in the debate with regard to the problem of Shruthis. He also gave expression to his pleasure at the large numbers of rasikas and professional musicians who were present throughout the day and were keenly following the discussions. He considered it a good augury for the future.

*Due to shortage of space the resume of the 2nd day's Seminar and the text of the papers presented therein will be published in the next issue of "SHANMUKHA". The inconvenience to readers of the Journal is regretted—Ed.*

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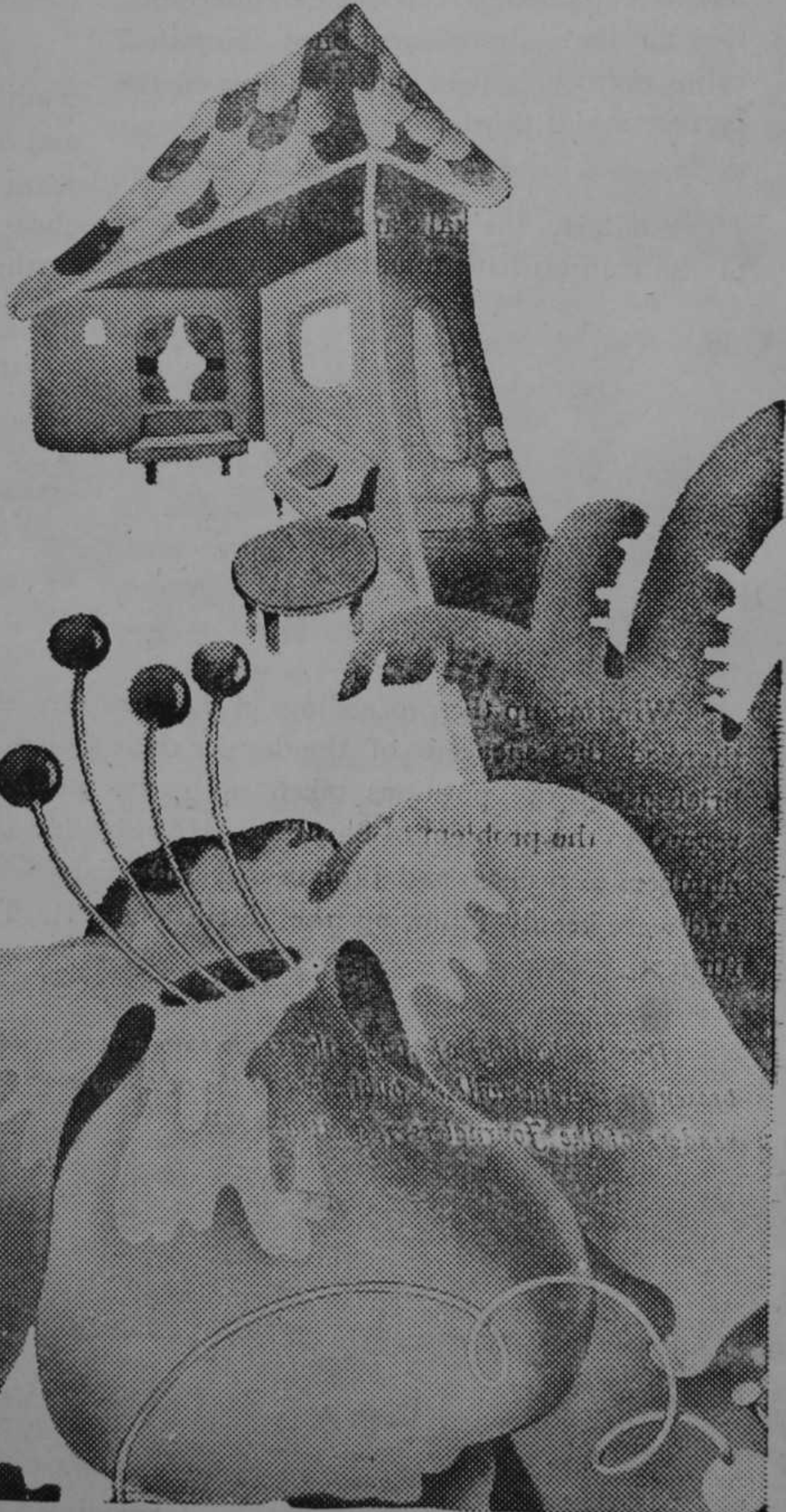
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## SRI SHANMUKANANDA FINE ARTS & SANGEETHA SABHA, BOMBAY - 22

*PROCEEDINGS OF THE SEMINAR ON MUSIC & MUSICOLOGY  
HELD ON THE 14th & 15th Feb. 81*



**Subjects :**

(A) SHRUTHIS IN INDIAN MUSIC

(B) SOME ASPECTS OF HINDUSTHANI & CARNATIC MUSIC

Inaugurated by Smt. Kamaladevi Chattopadhyay at 9.30 a.m. on  
Saturday the 14th February 1981 :

Keynote address by

**Prof. T. V. Ramanujam, Ex. SHERIFF of BOMBAY**



**Participants**

Dr. S. Ramanathan  
Dr. S. Seetha

Dr. Ashok Ranade  
Dr. M. R. Gautham

Shri T. S. Parthasarathy  
Smt. Vidhya Shankar  
Dr. R. Sathyanarayana

Dr. Ansher Lobo  
Prof. R. C. Mehta  
Sri Suresh Talwalkar



From Left : Sarvashri S. R. Kasturi, Dr. Ranade, V. Subramaniam, [President],  
Prof. T. V. Ramanujam, V. H. Jaya Rao, [Secretary].



From Left : Prof. Ansher Lobo, Shri T. S. Parthasarathy, Dr. Gautam receiving bouquet  
from Shri E. R.R. Chari [Secretary]—Section of the audience.

## Brief particulars of the Seminar participants.

1. DR. S. RAMANATHAN—Popular vocalist, Vainika, Author of many texts and teacher, on Classical Carnatic Music. Doctorate from Wesleyan University, U.S.A.
2. SHRI T.S. PARTHASARATHY : Compiler of Saint Thygaraja's compositions, Secretary of the Music Academy, Madras and Editor of its prestigious Journal and a Comprehensive musicologist.
3. DR. ASHOK RANADE : Fine Vocal Musician in Hindustani Music, Head of the Department of Music, Bombay University, Musicologist.
4. SMT. VIDYA SHANKAR : Well-known Vainika and Musicologist, compiler of Shyama Sastri's Kritis—Author of 'SHYAMA SHASTRI'—A National Book Trust Publication.
5. Prof. R.C. MEHTA : Secretary of the Indian Musicological Society, Baroda and Editor of their authoritative Journal, Vocalist (Hindustani Music).
6. DR. S. SEETHA : Head of the Music Department, University of Madras, disciple of Prof. Sambamoorthy, did considerable research on the manuscripts of Saraswati Mahal Library, Tanjore, Vainika.
7. Prof. Ansher Lobo is the author of an "Introductory Book on Indian Music". Has made a Special study of musical scales and Indian shruthis, Musicologist.
8. Shri SURESH TALWALKAR—TABLA Player who has studied rhythms of Carnatic music.
9. SANGEETHA VIDWAN TRICHY SWAMINATHA IYER—Hon. Director, Carnatic Music Section, Shreevallabh Sangeethalaya—a fine Vocalist (Carnatic Music.)
10. SMT. SAKUNTALA NARASIMHAN of Bombay—known for her proficiency in the practice and theory of both systems of Indian Music—Journalist with brilliant articles on music in reputed journals, to her credit.
11. PRINCIPAL K. S. NARAYANASWAMI—A discriminating musicologist; a Vainika of name and fame—presided over Music Conference of Madras Music Academy, 1979.
12. Dr. SATHYANARAYANA—of Mysore, brilliant musicologist and participant in many Conferences.
13. DR. M.R. GAUTHAM—Vice-Chancellor, Indira Kala Sangit Vishwavidyalaya KHAIRAGARH, (M.P.)



SEMINAR PICTURES



Seated in Chair from Left : Prof. Arunkumar Mitra, Dr. R. Sathyanarayana,  
Smt. Vidhya Shankar, Vidwan Trichy Swaminatha Iyer, Dr. S. Seetha  
(Below) A section of the audience.

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